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HIT PARADER

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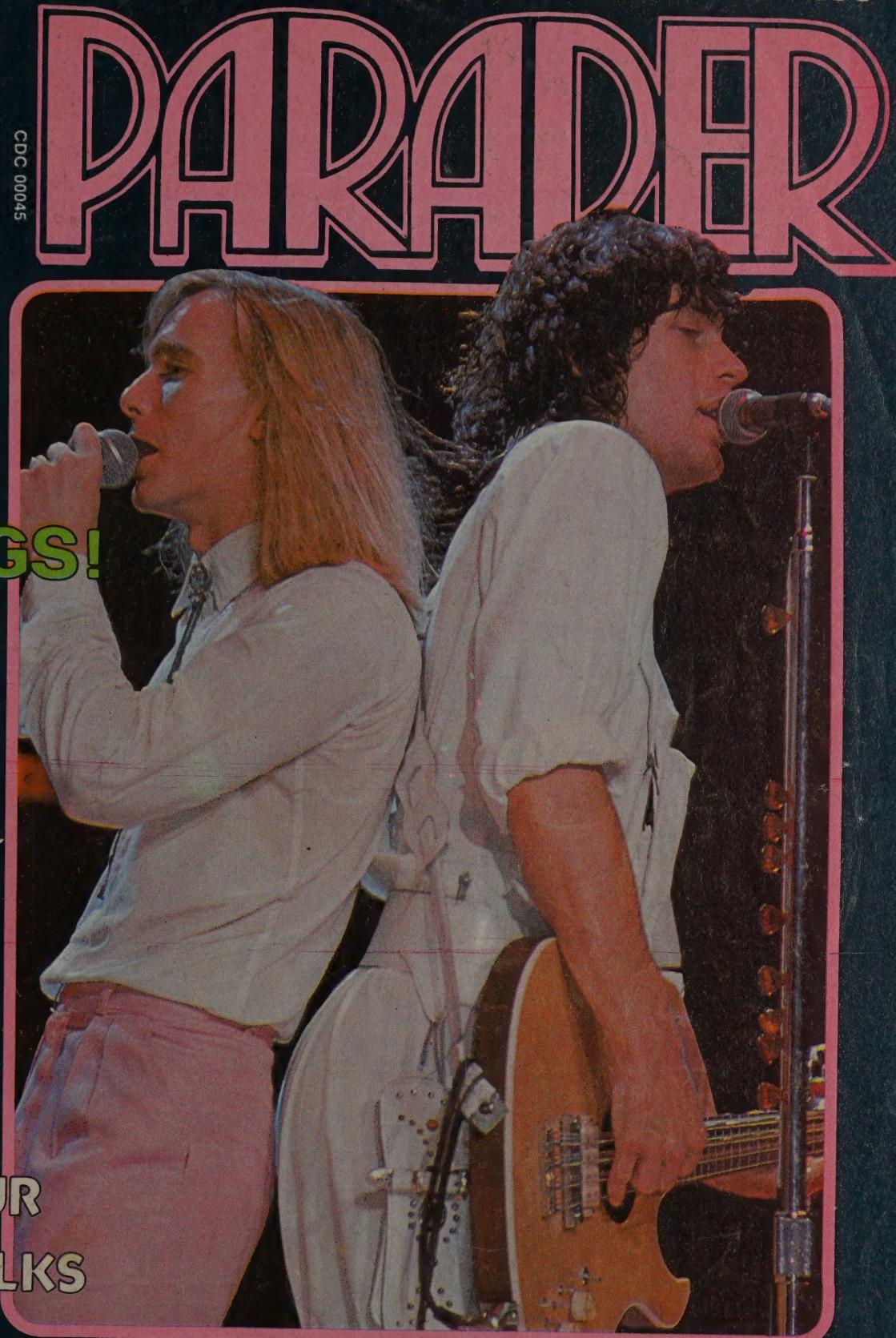
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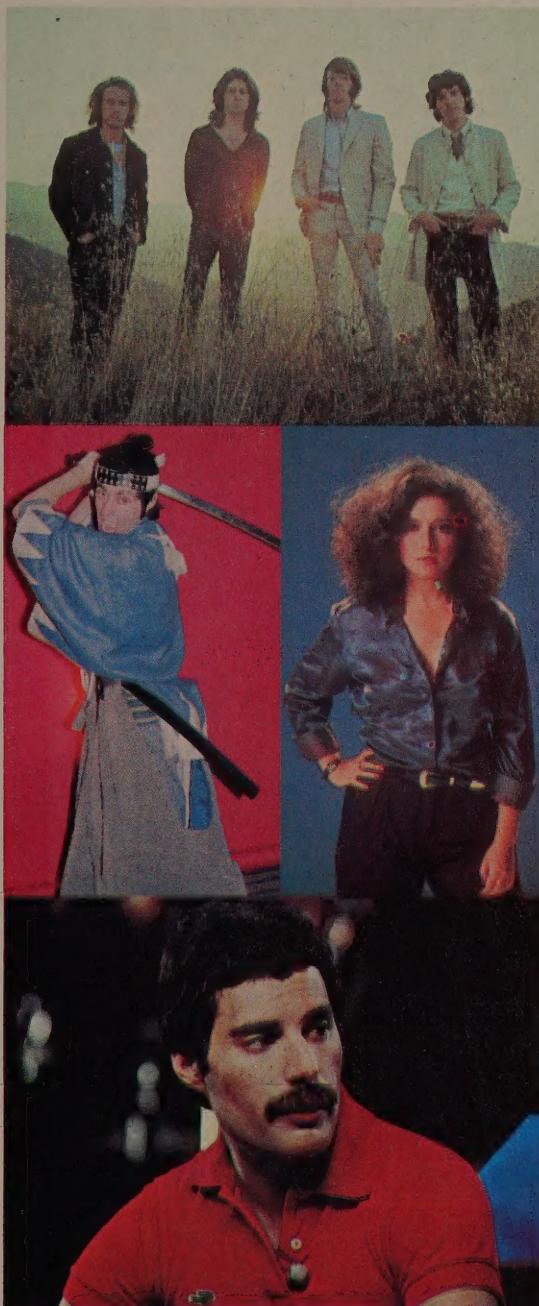
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Men Of The World Dept.

BOOMTOWN RATS IN JAPAN

Before they headed home for England to begin recording their next album, The Boomtown Rats stopped off in Japan for a highly successful set of dates. Photographer Bob Gruen caught them in action offstage as the Rats quickly assimilated yet another culture. Following the Japanese tour, the Rats headlined a show at the Montreaux Jazz Festival, helping celebrate the first rock at the festival in its fourteen year history. Then it was on to England where recording for the next album began with producer Tony Visconti, best known as David Bowie's producer back in the 70's. Visconti and the Rats said they were 'mutually excited about the project', meantime, back in the land of the rising sun...

The Boomtown boys get right into the swing of things upon their arrival in Tokyo by trying out the local drag.



Could this be mild-mannered British rock star Geldof? You bet!



Wait a second,
can the boys
be working
on an album
called
'Abrey Load'?

Editorial Note

This issue of *Hit Parader* is the last to be assembled under the editorial guidance of Lisa Robinson, Deane Zimmerman, and Richard Robinson. After nearly ten years of putting together America's first, and, if we may say so, the best, rock magazine, we're packing up our typewriters to pass over the responsibilities to a new team who will continue to provide the best rock coverage available beginning with the next issue.

We started to edit *Hit Parader* in the late 1960's, taking over from another fine editorial team, Jim Deleant and Don Paulsen, and during this time we've recorded the activities of rock and roll from the days of Jimi Hendrix and Janis Joplin through The Dolls and David Bowie to the current brilliance of bands like The Clash. In that time we've enjoyed scoops and exclusive interviews with rock's greats, from Linda Ronstadt and Bruce Springsteen to Mick Jagger and Blondie to such pop phenomenons as Kiss. We've also had the chance to provide the kind of behind the scenes coverage that no other rock magazine has even attempted, whether it was visiting Peter Frampton at home or having Journey tell us just what guitars and amps they use. It has all been part and parcel of keeping *Hit Parader* in the forefront as the biggest selling rock magazine in the country.

Through it all we've seen rock at its best and worst, but it has remained evident to us that no matter what side of the footlights you're on, it's the energy in the music that counts. And we want you to know that you'll continue to find that energy reflected in the pages of *Hit Parader* in the years to come. □

The Editors.



Geldof works his way through the days of the week as Japanese fans delight to the BR's rock and roll sound.



Bob tries out a kamakazi headband and a little ritual.



The Rats really know how to decorate a street corner.

ROCK & ROLL HOTLINE

POLICE JAZZ STING



"I was never very interested in rock music..."

Ever wonder what inspires rock musicians? Well, sometimes it's the most surprising things. In the case of Sting of The Police, it wasn't rock and roll at all — in fact, he admits that he didn't have much interest in rock when he was first getting into music, despite being a million selling rock star these days.

"I was never very interested in rock music," says Sting about his early musical ambitions, "because at the time when I first got into it about seven years ago there were a lot of heavy metal bands that I just never liked. I didn't like Led Zeppelin even though my peers, my age group really dug them. I didn't really like Jimi Hendrix or Cream. I used to like jazz, Miles Davis ... so when the chance came to play with a jazz group, and I started with a dixieland jazz band, I immediately snapped it up."

"Jazz is much more interesting music for me to play, I'm glad it happened that way because now that I play in a rock band it gives me sort of an oblique reference to what's happening. I can sort of bring my influences into rock music — I'm trying anyway!"

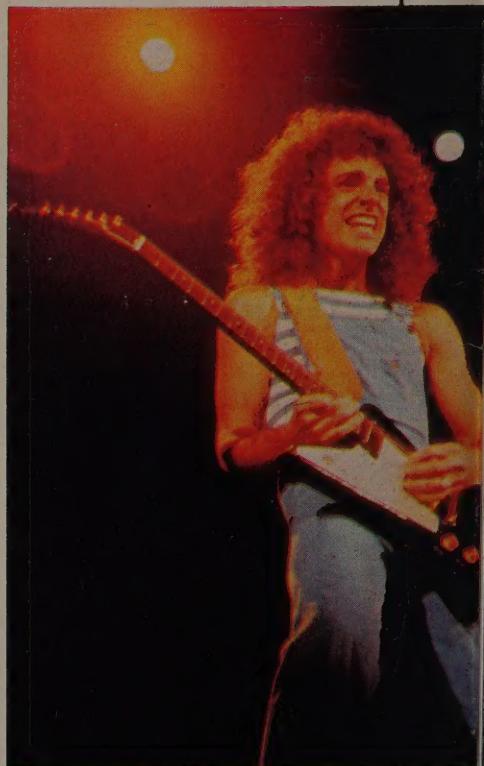
TRIM JOURNEY

By the late 1960's it was easy to tell 50's rock stars from 60's rock stars because the 50's stars didn't have long hair. Now in the 80's the roles are reversed and the new wavers have short hair while the 60's and 70's stars show their age by the length of their hair. But some of them have been cleaning up their act, among them Neal Schon of Journey who recently removed a good deal of facial hair.

"I'm not going to go total new wave hair," comments Schon. "I grew a beard while we were in the studio recording 'Departure', then I started shaving it before we took pictures, and then just kept going. I thought I'd shave off the moustache for the '80's but the hair is going to wait for a long long time. I like looking crazy."

Speaking of rock stars and their images, Schon realizes that while he may be considered a rock star in the public's eyes maybe he doesn't live like one. "Every once in a while you go out and have a big loon-about, right, and you have a great time and you party your ass off and then you've had enough. I've had enough of that, I've been through the rock star syndrome when I was real young.

"I'm glad that I did it when I was young because my body was more able to take the abuse I put it through. Now I realize I am getting older, even though I don't feel old, and I don't want to abuse my body. I want to have a long life. And when I die, I want to leave something behind for people to remember me by."



"I thought I'd shave off the moustache for the '80's but the hair is going to wait for a long time. I like looking crazy."

ROCK & ROLL HOTLINE

A GO GO PARTY FOR JIM



The original Doors

500 friends of Jim Morrison crowded into the Whisky A Go Go in Los Angeles (site of the Doors' first big dates) to celebrate the publication of the definitive Doors' book, 'No One Here Gets Out Alive'. Among those who drank a toast to Morrison's memory at the Whisky were Paul Rothchild, Billy James, Tim Leary, Michael Ochs, Kim Fowley, Britt Ekland, Raquel Welch, Ric Ocasek, and Tim McIntire. Vintage films of Doors' performances were screened, then an all-star band performed. The band was composed of original Doors Ray Manzarek, Robbie Kreiger, and John Densmore, plus guest stars Bruce Gary and Prescott Niles of The Knack, Nigel Harrison of Blondie, and a variety of vocalists singing Doors' hits — Michael Desbarres did 'Light My Fire', Fast Fontaine Brown sang 'LA Woman', Bob Willingham did 'Love Me Two Times', and Top Jimmy did 'Roadhouse Blues'.

ON THE ROAD WITH MELISSA

Being the only woman on the road with a busload of male musicians isn't exactly a comfortable position, admits hitmaker Melissa Manchester, who recently embarked on her first major cross country headlining tour in three years. "Traveling with the boys has always been a unique experience," says the singer and songwriter. "The musicians often relate to women in a real sexist kind of way. And after being continually exposed to it, your perception of yourself — and women around you — begins to change. It takes a while to undo this, and it's pretty scary."

Melissa won't have to worry too much on this tour, however. Her father, David Manchester, a bassoonist with the Metropolitan Opera for nearly 30 years before recently retiring, will most likely sit in on some gigs with her.



"Traveling with the boys has always been a unique experience."

LED ZEP: THE SONG REMAINS THE SET

On their first tour of Europe in some years, Led Zeppelin have combined old favorites with newer material in a concert that has proven itself a genuine crowd pleaser. Opening with a hot version of 'Train Kept A Rollin'', the band doesn't let up until thirteen songs later when they close the show with their classic 'Stairway To Heaven'. The entire set runs as follows: 'Train Kept A Rollin'', 'Nobody's Fault But Mine', 'Black Dog', 'In The Evening', 'Rain Song', 'Hot Dog', 'All My Love', 'Trampled Underfoot', 'Since I've Been Loving You', 'Achilles Last Stand', 'Black Mountain', 'Kashmir', and 'Stairway To Heaven'.



Neal Preston

VAN HALEN:



Part of the band's success comes from survival techniques they learned coming up the hard way.

WHO ARE THESE GUYS AND WHY ARE THEY SO FAMOUS?

After months of exhaustive investigative reporting, after weeks of listening to the record, after hours of staring at the poster, came minutes pounding the typewriter to bring the true facts to light...

Who are Van Halen? You might as well ask who are Paul Bunyan, Davey Crockett, and David Bowie! Van Halen are none other than the current

all-American, honest to goodness dipped in platinum, this week's greatest supergroup rock roll and hot boogie band. A true stadium filling phenomenon. And cute too.

By now you may have tipped to the fact that there's the screech of heavy metal piercing the air. Van Halen is certainly that. In fact, that's the first thing their record com-

pany has to say about them: 'Van Halen is an international band that generates a unique heavy metal sound.' Of course you could quibble about any heavy metal sound being described as 'unique', but then that's what's so fascinating about heavy metal. Some might describe it as too loud and too simple to live, but then they certainly aren't Van Halen

fans, or were they Grand Funk or Aerosmith or Triumph fans either.

Van Halen started to happen six years ago when the Van Halen brothers, from Amsterdam, Holland in Europe got together with two mid-westerners from America, David Roth and Michael Anthony. The result was a debut album called 'Van Halen'

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Van Halen doesn't seem to have any illusions as to what they're doing.

that went to triple platinum (our calculator says that's three million albums sold the first time out) and two world tours that played to over two million fans. Then came the aptly titled 'Van Halen II' which sold about four million copies. These first two albums stayed on the charts for over two years, winding up with both albums in the top 40 in Billboard at the end of 1979. In 1980 came their third album, no not 'Van Halen III', but 'Women And Children First' which again shot up the charts like a rocket and proved that Van Halen's day is far from done.

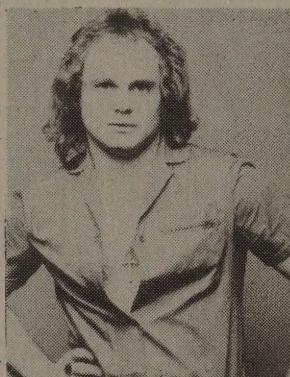
In the course of this wild success, the Van Halen live show has developed into a true energy splurge, a heavy metal wallop that boasts seven hundred thousand watts of light, forty thousand watts of sound, and fifty tons of equipment, plus the unbeatable vocal style of David Lee Roth, the heart stopping bass playing of Michael Anthony, the searing guitar work of Edward Van Halen, and the jolting rhythms of drummer Alex Van Halen.

Part of the band's success comes from survival techniques they learned coming up the hard way. They played one bar after another, developing a repertoire of some 300 songs-for-all-occasions. Then they went out on tours in the toughest spot of all: opening act on a three act show. They had thirty minutes to get out there, rock the crowd, and get off. Back in 1978, David Lee Roth told one reporter, that "as a third billed band every song has got to be an opener ... as long as we're doing just a short set we're going to have to keep going slam-bam-damn!" So in the mid and late 70's Van Halen learned how to get it out there as hard and heavy as they could, so no matter what the circumstances, you wouldn't forget the band, their energy, or their music.

An interesting side note to these early days, is that at one point before they were signed to a record company the band was discovered by Gene

Simmons of Kiss. Gene is known to have good, if slightly pointed, ears, and has discovered a number of talents. He saw Van Halen playing a bar and went backstage to tell them how much he liked them. He offered to put up the money to make a demo tape with the group which he produced. But for reasons which remain unclear to this reporter, the demo tapes were never used, and Van Halen went on to sign with Warner Brothers Records and have Ted Templeman as the producer of all three of their albums.

Even in the early days, David Lee Roth described the Van Halen sound as a "wall of rock". While he didn't deny to



Michael Anthony

reporters that the band could get down with the best of them, he also felt that Van Halen could be a "machine ... an explosive thing that works like a wall of rock".

Van Halen's first moment of real success came with the release of the band's first single, an almost live version of the Kinks' classic 'You Really Got Me' from the first Van Halen album. With that record jolting the airwaves, curious fans discovered that the rest of the album was just as good if not better. It was a straight energy album with a minimum of overdubs and plenty of electricity with songs like 'Jamie's Crying' (which

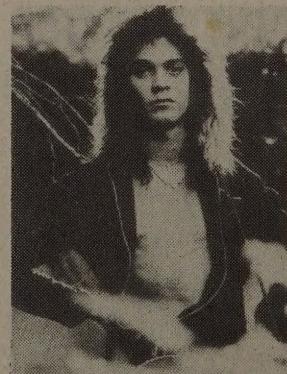
became the second single in September of '78) and 'Runnin' With The Devil'.

With the first album on the charts vying with Billy Joel and The Rolling Stones at the time for the longest continuous charted album, the band released 'Van Halen II' in April of 1979. The album drew unqualified raves, not only for its wall of rock, but also for the basic melodicness of the songs. Van Halen were writing tunes you could hum as well as hit with a hammer.

Out of 'Van Halen II' came 'Dance The Night Away'. This song marks the moment of Van Halen's true breakthrough. They had written a song that was too great to be true, one of those absolutely magical records that you want to hear over and over and over again. A brilliant performance that did not go unnoticed. Not everybody liked what they heard. Rolling Stone as usual didn't get it, branding the band's music 'thud rock'. The New York Times as usual agreed, commenting, 'rock and roll it isn't. But in the meantime Van Halen were on their way to selling a total of seven million albums. With two platinum albums, and 'Dance The Night Away' proving to anyone with ears and a sense of humor that Van Halen were the true essence of what rock and roll really is, the band started work on their third album.

Van Halen doesn't seem to have any illusions as to what they're doing. Through the first two albums and the tours that followed them, the band totally understood the effect they were having on people. David Lee Roth told one reporter in late 1979: "People love you or hate you, there's no in between". So while the biting comments about 'thud' rock were being read by the people who weren't there, the people that were there were anxiously awaiting the next Van Halen album.

"*Women And Children*



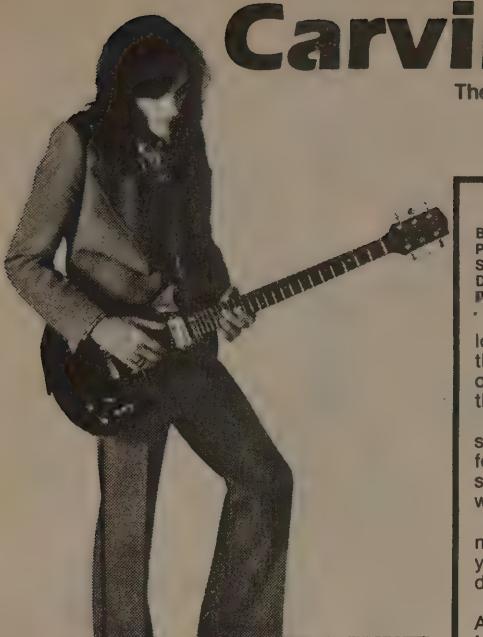
David Lee Roth

As to the future, there's no doubt that Van Halen will stick to their basic rock philosophy. They've spent years getting it right, polishing it, and knowing how to make it count. With the success of their current album and tours, there's no question that they can continue to do it right. As David Lee Roth observed back in 1978 when it was all starting to happen for the band: *rock and roll is part of us*. So far, there's no question about that. □



Alex Van Halen

Edward Van Halen



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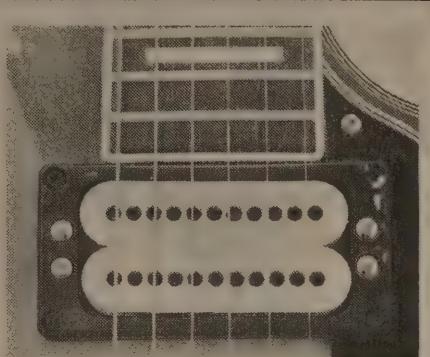
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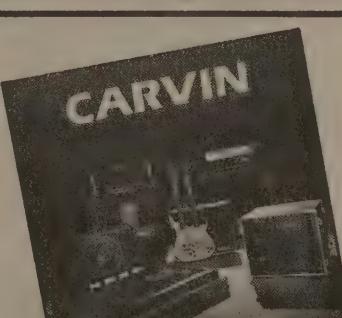
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"...I'm still having a gas and that's all I care about."



"I think I'm good at it, and I get to go on the road with these crazy guys. That's a dream in itself for a lot of people."

IT'S STILL ROCK & ROLL (MILLIONS) TO HIM

When Billy Joel sings his current hit, "It's Still Rock 'n Roll To Me", he may be thinking about what rock and roll has done for him because not surprisingly rock and roll has been very very good to him. His "Glass Houses" album from

which the hit comes has already sold over two million copies and looks as if it may do as well as his previous five albums which have sold collectively over ten million copies in the US alone.

Not only is BJ setting his own sales

records for records, he's also breaking a few records when it comes to live appearances. With bootleg tickets to his concerts reported to sell on the street for as high as \$200 each, BJ set a record for the fastest sell-out of two performances at Madison Square Garden in N.Y. Tickets for his first Garden show went on sale at 11 pm one night and were sold out by 9:30 the next morning. Tickets for the second Garden show went on sale at 9 am and were sold out within one hour and ten minutes.

Joel's current tour started out in June at the Providence, Rhode Island Civic Center and took him from coast to coast through the summer with the last scheduled show as we go to press set for the Joe Louis Arena in Detroit, Michigan, but with the possibility of more shows being added as the tour goes along.

Talking about his success so far, Joel comments, "So I had the 'big breakthrough' with the 'Stranger' lp. Fine. It takes care of the music business wondering if I've got it or not. But I've been having a good time almost all my life. I knew what I wanted to do real early, I made a living out of it."

Joel doesn't have any problems evaluating his talents. "I think I'm good at it," he says, "and I get to go on the road with these crazy guys. That's a dream in itself for a lot of people."

As for changes since he started out, he's the first to point out: "I'm older now, and the music is getting more sophisticated for me. The equipment we're using is a hell of a lot better than it used to be, and the audiences are bigger, and the financial stuff is different, but I'm still having a gas and that's all I care about. If the money and success had changed me from going out on the road and playing rock and roll, then they could forget it." □

ROCK-ACTION



CAPTION

At one time Black Russian were the hottest rock & soul band in the USSR. But Sergey, Natasha, and Vladimir's rock attitudes brought a lot of frowns, and hassles, like the time somebody told bassist Sergey that "a bass line I had written was not suitable because it sounded too Western." So even though they were big stars in Russia, they managed to get out. Says Natasha, "Even though Western music was condemned in Russia, we knew what was happening in the world. We listened to the Voice of America broadcasts, the major European radio stations, got records from our Western friends and bought records on the black market. We can still remember the day Jimi Hendrix died. There were black armbands all over Moscow." In May 1976 the band and their families left Russia for NYC. Now they've got a recording contract with Motown Records and a chance to hit the big time in the decadent rock and roll West.

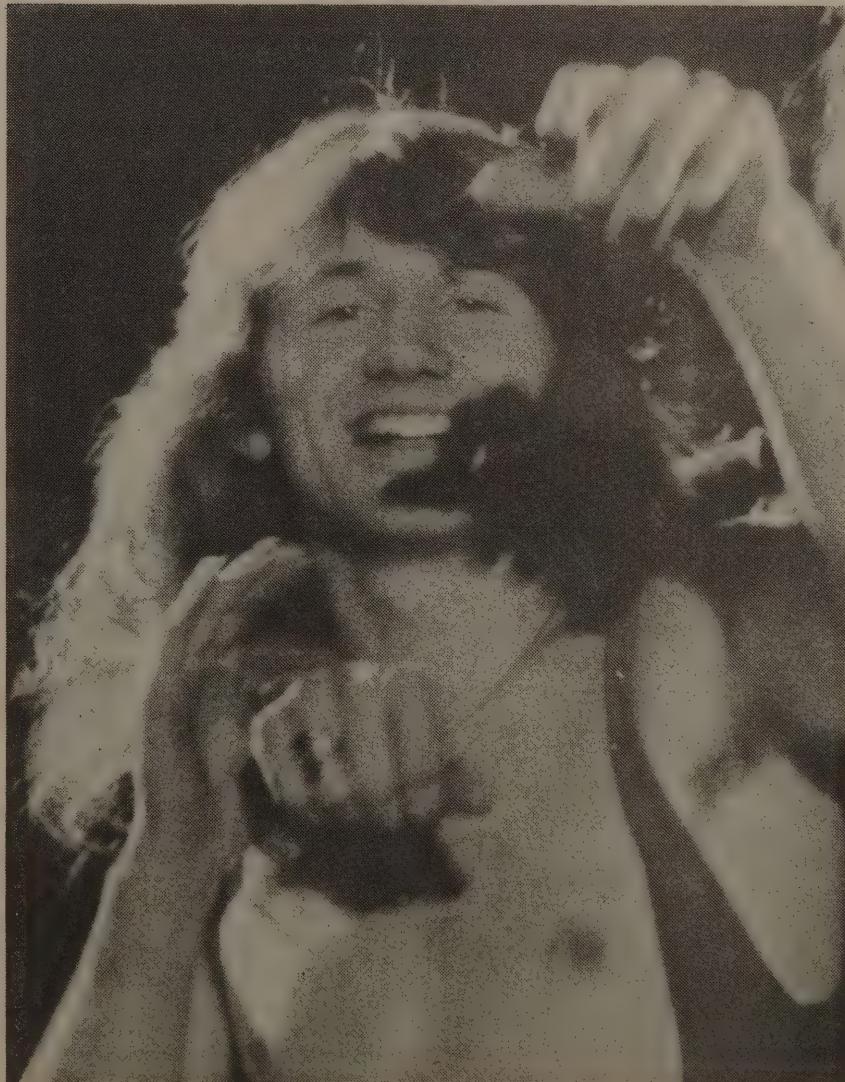
HIT PARADER SPECIAL REPORT

Guitars &Amps

THE TECHNOLOGY
THAT HELPS MAKE ROCK THE LOUDEST
MUSIC IN THE UNIVERSE HAS GOTTEN PRETTY
SOPHISTICATED DURING THE PAST DECADE. IN THIS
HIT PARADER SPECIAL REPORT SOME OF TODAY'S
ROCK STARS EXPLAIN JUST WHAT HAPPENS
BEHIND THE SCENES TO MAKE
ROCK AND ROLL SOUND
THE WAY IT DOES...

TRIUMPH Rik 'The Rocket' Emmett

"On stage I use two old Marshall fifty watt heads that I would swear by, and I have two new ones that are back-ups that I never use. I have three stacks, but I only run two of them live. One is a spare in case something fries, though except for the occasional tube, I never have that problem. I don't run the amps too hot; they're loud, but not overbearing. They're just stock Marshall cabinets with Celestion speakers in them. I'm using a Nasty cordless two receiver system, the Pro 400 and the Pro 500. The main guitar that I use is a Framus Akkerman guitar, which was designed by Jan Akkerman of Focus, and built in West Germany, and I got it from Chet Atkins in Nashville. I'm using an Ibanez Artist double-neck, which is just stock and actually, I ripped out the wiring they put in at the factory because I don't use all that in-and-out of phase stuff. Occasionally, I'll play an Ovation classical guitar onstage, a Balladeer electric or whatever they call it; and a Flying V that I run around with a lot, though I don't like the sound of it too much. For strings, I just use regular Fenders or Gibsons, it doesn't matter. .009 is the first and it runs through an .042, or an .038 depending on whether I want a thick E string or not, and regular heavy picks. No effects at all. I used to use a phaser, a wah wah, a distortion device on a pedal board and like that, but over the past couple of tours I slowly got rid of the toys. Now I'm just using a straight guitar and amp, and I like it a lot better. I suppose it's that purist attitude thing. Let your hands do the talking. And besides, when you're in some hockey rink that seats fifteen or sixteen thousand people, and you're just this little speck on the stage and you're coming through a gigantic PA system ... there's not really much point in putting distortion on your guitar." □



Rik 'The Rocket' Emmett

Guitars & Amps

CLEM BURKE: POWER DRUMMING WITH BLONDIE

"My onstage set-up includes a 24" bass drum; a 12x15 rack tom; a 16x18 and 18x18 floor toms; a 14x6½ wooden snare. That's it for the drums — they're all Premier Resenator drums, which is interesting because they have a shell inside a shell, that's what makes them Resenators. It's their patent. They build the drum, then they put a thin shell inside the drum which works on pressure. It's not glued in, it's just sort of inserted, bent in, and it covers the inside of the shell. So there's a double shell with a little bit of space in between the two shells. I found that I have no problem with those as far as miking them up. That's unique to Premier drums. I've never had any problem with them either in the studio or live, they're very

"My cymbals are a 16" crash, three 18" crashes, 22" ride, a 20" Chinese cymbal, and a 15" high-hat. I use the cheapo Ludwig Speedking pedal. I've never found a pedal that's better than that. It's very simple to work with. There's been a lot of variations on the bass drum pedal, but the Speedking has always been my favorite so I stick with that.

"The mike set-up onstage is miking every drum individually from the top. I have the top and bottom heads on the drums, except on the bass drum there's a hole cut in the front head. I put a mike in that one.

"In the studio the snare is miked from the bottom and the top. All the other drums are the same. What we go for in the studio is a sort of ambient sound, so the drums are miked up then the room as well is miked up. We don't baffle the drums, we don't use any rugs or anything. We just set them up on the wooden floor, so the drums aren't isolated, the whole room is filled with the sound of the drums.



Blondie onstage

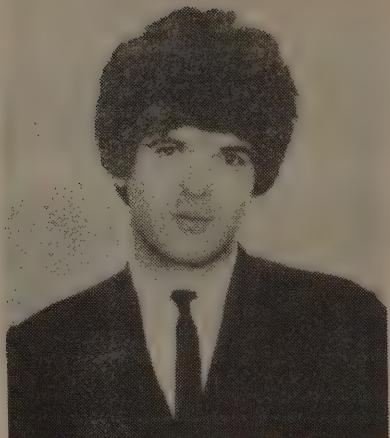
easy to work with. I'd asked Premier to send me their thickest ply drums, and they sent me these. I wasn't aware of them at the time because it was a fairly new concept that they'd come up with. I've found that they work out quite well. I own four or five sets of them now. A couple of red sparkle ones, a gold sparkle one, a black one. I've been switching from red to gold sparkle onstage.

"I like wood drums, I'm not into synthetic drums, or metal drums. In the last ten years there've been a lot of metal snare drums. Which I've used in the past. But I use a wooden one now, the 6½ is fairly thick. I like the wood quality. I'm a traditionalist. I'm not interested in innovations in the drum world. It's a very primal instrument.

"When we first went into the studio the drums were baffled, isolated, because that was like the basic way of doing things, I guess. That was it. I guess it's changed drastically because now it's like a very room sound, very ambient sound.

"To get the sound on the records there is equalization, the engineer messes around with them quite a bit, that's taken for granted, that the engineer should know what he's doing as far as that goes. I tend to give my confidence to the engineer, provided I believe in what he's doing. So if he can psyche me up enough I'll just let him do it and then just tell him what's wrong with the sound.

"Basically the whole kit is recorded at once, except in certain instances. Like in 'Heart Of Glass', for instance, the bass



Clem Burke

drum was recorded first, then the high-hat and top end of the kit was done later. The disco ethic of drum recording!

"I'm at sort of a cross-roads in my playing. There's a real paradox between Al Jackson versus Keith Moon, there's a big difference. I'm trying to find a middle ground somewhere. I think perhaps on the last Elvis Costello album Peter Thomas achieved that a little. He has the aggression, yet the laidback solid feel. I think my style with Blondie evolved from when we were a basic punk rock trio, years back, there were a lot of spaces in the music then which I sort of filled in. The band has evolved and the musicianship has gotten to a higher level, so now I'm sort of reevaluating my style now. But at the time it was just bashing and going crazy because we only had bass and drums.

"When we record bandtracks we do bass, drums, and rhythm guitar. For the basic track. We do pre-production for about a month if the material is new, a month in the studio, then a couple of weeks to mix, we don't spend a fortune on our albums.

"As for stuff like electronic drums, Syn-drums, and the like, I find them interesting. But you know drummers come from another place and electronics don't really mean that much. I haven't been that interested in that stuff. I have a synthesizer, I play around with that. But Syn-drums are interesting, but I don't know if it's going to become a cliched sound or if it's going to become a part of 80's rock and roll, because it is a new innovation. I have the Roland with the computer in it, that's fun. A rhythm machine is an asset for a songwriter.

"We do click tracks sometimes when we record. We used a click track on 'Heart Of Glass'. There's various ways of recording. For instance, 'Call Me' was done with a sequencer, there was a sequencer track which changed key as the song went along. Something like that, truthfully, you just play along until you go out of beat, then just run it back a bit and continue along. Then it's all edited together, it's no secret. 'Call Me' was done in sections. 'Atomic' on 'Eat The Beat' was done with a click track. Blondie does various styles of music, so whatever is called for that particular style I'm willing to use. I don't really believe in click tracks for basic rock and roll things." □

Ross Valory of Journey

"The group and I endorse Peavey equipment. I use practically all Peavey equipment — bass, power amps, speakers, preamps. I think I'm the only musician on our level of the industry that's playing all Peavey.

"I play a Peavey T-40 bass, a T-40 Ross bass which has a thinner neck because I have small hands. I was used to playing a Fender Jazz before so I had to whittle down the neck to fit my size. Right now I'm working with Peavey and some other musicians to produce one bass that has the special circuitry, the pickups, and a thin neck for people like myself. And they'll provide another bass with their standard neck which is bigger and thicker and has a single pickup for those who are interested in the Precision sound and style.

"I also play a Fender Precision with a Jazz neck. I'm using two Peavey musician amplifiers and four CS-800 power amps, two double 15" speakers and a Moog pedal system.



Ross Valory

"Our pa system has a cabinet with two 18" speakers, four 10" speakers, 2 horns for the upper mid-range, and then high frequency tweeters. The pa consists of forty-four cabinets like that. They're all hung in a circle around the stage up in the air so there's no blocking of the sightlines — it also helps the sound spread over the building. Each speaker cabinet is driven by a Phase Linear 700P amplifier so the overall pa consists of 44,000 watts RMS of power — which we rarely use, it's just there. The front console is a 36 input, 8 output Midas console from England. And we use several types of effects — Eventide Harmonizers, Aural Exciters, Revox tape recorders, and different types of flanging equipment." □

Bev Bevan of E.L.O.

Drums: "They're called Slingerland, I've used them for at least 10 years."

Amps: "We use so much stuff nowadays, I don't even know anymore. Check out the 'Out Of The Blue' album."

Stage/Studio: "We use slightly more in the studio, that's all. Especially keyboards. We use probably 10 keyboards in the studio and only 6 onstage. In the studio, there's so many things you can experiment with. Onstage it's not always so easy to do that." □



Jools Holland of Squeeze



Jools Holland

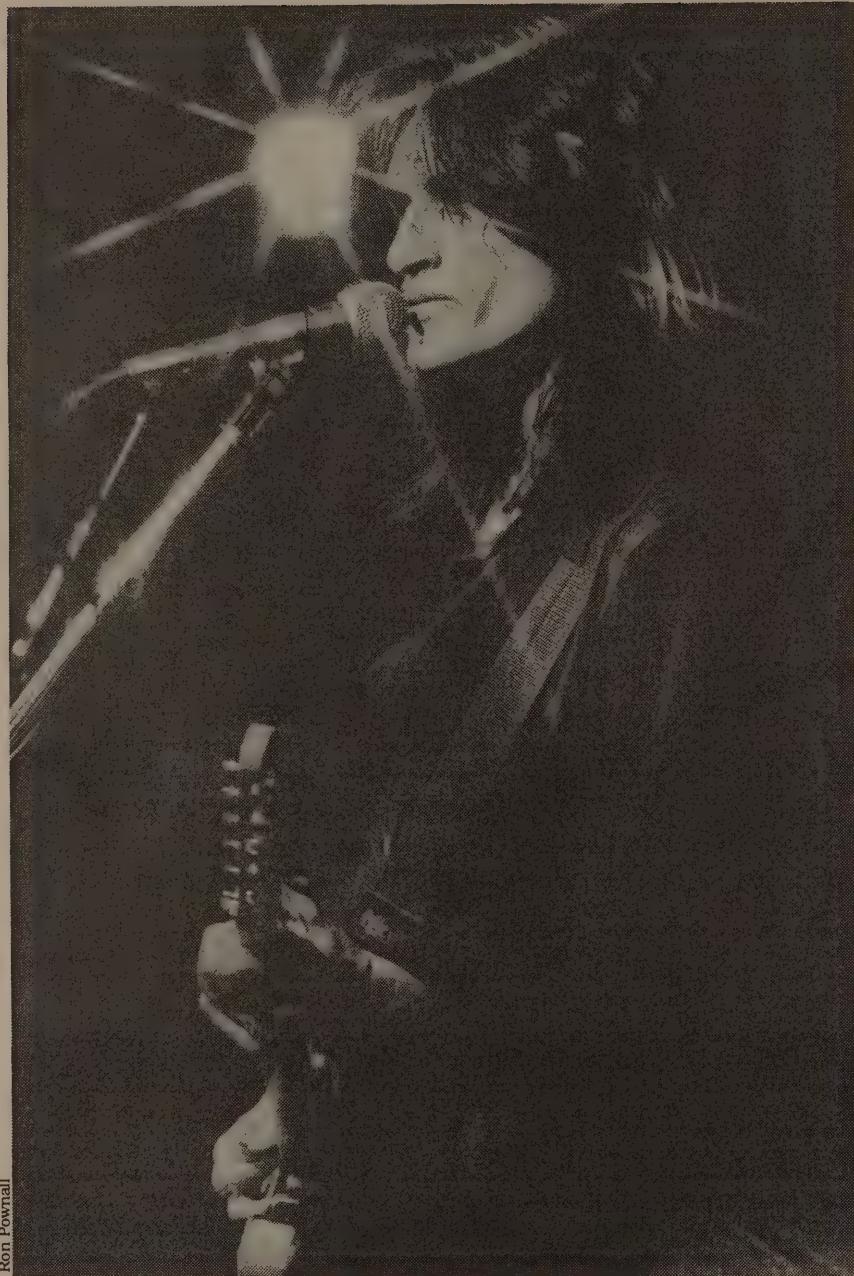
"I use a Yamaha Grand Piano and a Polymoog, because the only thing I'm really good at is playing the piano. I can play the Moog okay, but what I'm really good at is the piano, so that's what I play mostly. I've been playing piano since I was a child — I had an uncle who used to play boogie woogie, he showed me how to play boogie woogie and I've never looked back.

"I don't use too much equipment because I don't like it to be too technical. Having loads and loads of equipment is just not me really. And I think you can get just as exciting a sound with the piano as with loads of different keyboards, especially for the sort of thing that Squeeze is doing.

"I don't actually use an amp onstage, I go directly through the pa system. I do have an Ampeg onstage that I use as a monitor. In England we have our own pa system that we take on the road, but in the US playing club dates we use their systems.

"In the studio we hire different keyboards. We get a lot of things in the studio and just play with them." □

Guitars &Amps



Joe Perry

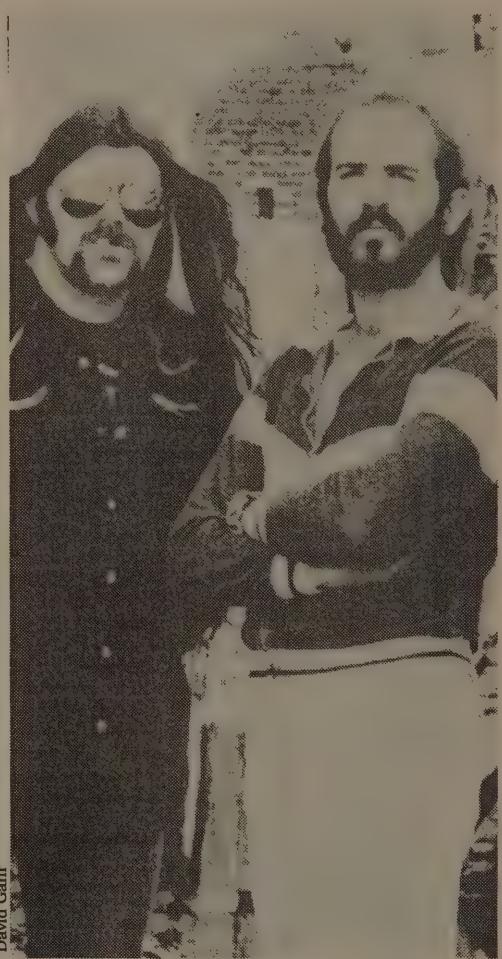
Ron Pownall

Joe Perry of The Joe Perry Project

"I use Stratocasters that have been customized by my guitar guy. I use Travis Beans, they have aluminum necks. I have about 25 guitars that I use all the time — what with spares and special tuning guitars and things like that. I've developed some new outboard techniques, sort of like a wah-wah pedal, only not a wah-wah pedal, it's like the wah pedal was really heavy ten years ago, what I have is new. People probably heard it first on the last album I did with Aerosmith, but there is also a lot more of it on my first solo album. As for amps, I use Music Mans." □

Dave Hlubek of Molly Hatchet

"Besides the band Journey, we're probably using more Peavey equipment onstage than any band in the world. We use all exclusive Peavey, and Ludwig drums. I'm using four cabinets with four twelve-inch speakers, and two Mace, Peavey Mace with two twelves in each one of them. That's twenty twelve-inch speakers. We have three guitar players and they're all using about twenty twelves."



LEFT: Dave Hlubek

Our bass player's using six, two fifteen-inch speaker bass cabinets with the four Peavey bass heads. We're not a cocktail band. We won't get a job playing in a Holiday Inn lounge.

"I have assorted guitars. I must have about thirty guitars. What I'm playing primarily, I'm playing my Gibson Explorer, and I have about three, or four, Les Pauls. My most recent Les Paul, I think it's a 1954, from Bill Crane in the Henry Paul Band. I've got a guitar, the only one in the world like it, it's in the shape of a double bladed axe. I use that one occasionally. Plus Rick Neilsen turned me on to a Hamer explorer. So in the course of a set I use four or five different guitars."

"Effects, I don't use any of that garbage. Like on our 'Flirtin' With Disaster' album I used a wah-wah pedal for the first time." □

Kenny Soule of Nantucket

"I use Gretsch drums. I have an endorsement deal with those guys but I play them because I like them not because they gave them to me. They're pretty basic. I don't have a lot of wild gear. Just five toms, and one bass drum, one snare, about five cymbals, I use Paiste cymbals.

"We use the same equipment in the studio as onstage basically. I use the same drums.



Kenny Soule

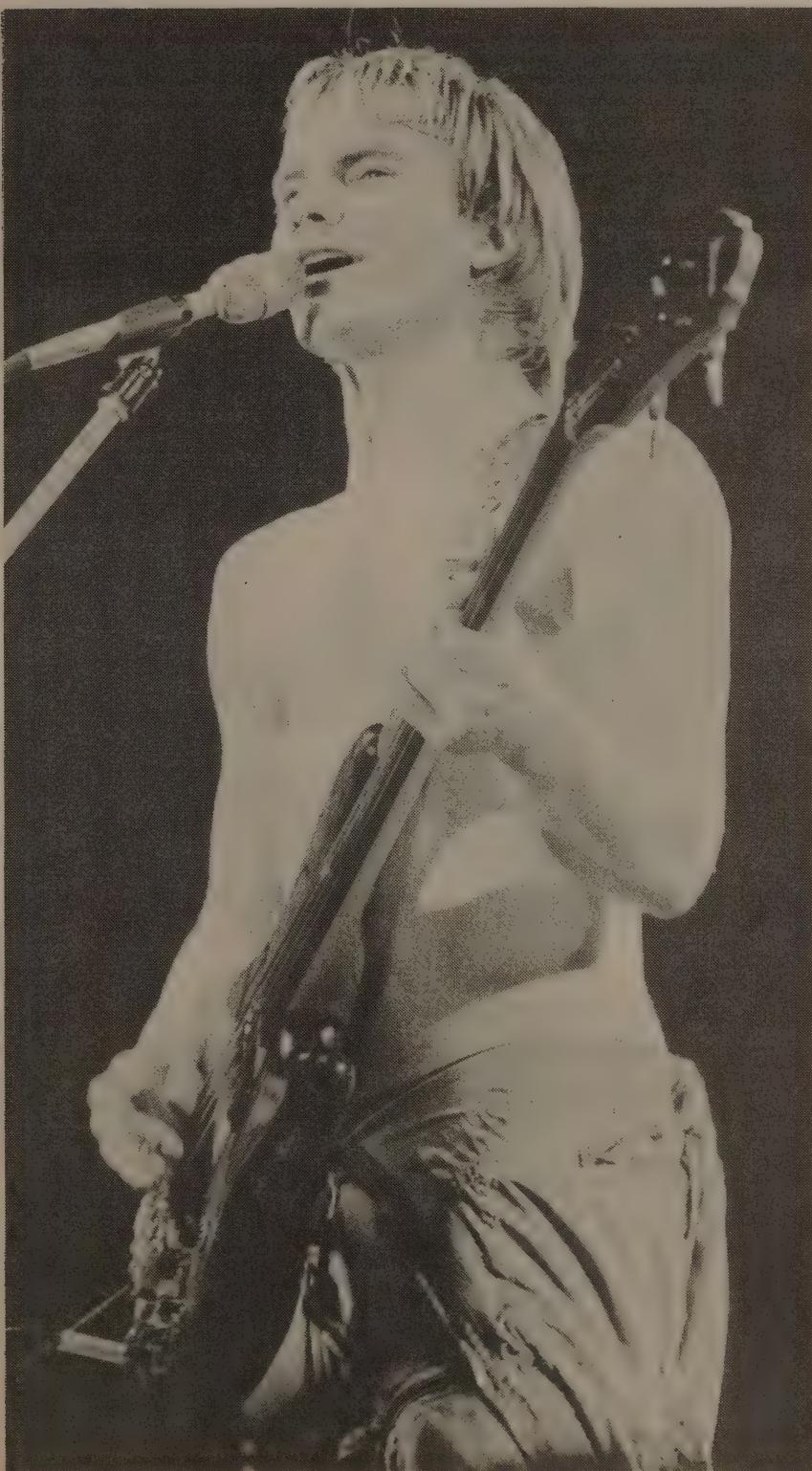
"Guitars — right now they're using mostly Les Pauls. However the Gretsch people have a new thing that's not on the market yet that's called The Beast, The Gretsch Beast. A solid body thing, it's nice. It's definitely state of the art. As soon as the company can ship us two of them we're going to start using them. The guitar players use Marshall amps, and the keyboards are run through Crown amps. They use the same guitars and amps in the studio, but when it comes to synthesizers and organs, they might rent something else."

"We hire the pa system. It varies from gig to gig, but they have to come up to a certain quality. Everything's specified in our contract, what we need, how many channels, and all that." □

Sting of The Police

"Basically I just plug in and play. I'm not really into guitars. I play an Ibanez fretless bass that has two pickups and built-in equalization so I can boost bass and treble. It's got four machine heads, and it's all gaffed up with gaffers tape to work. My bass gear has just been made for me in New York. I played a double bass before I picked up the electric bass.

"As for amps I use an Ampeg. The pa we hire, it makes us more adaptable not to carry around a huge pa system. We just use anything that's available." □



Sting

Barry Plummer

Guitars & Amps

Walter Egan

"The first Fender Stratocaster I ever bought I got in New York. I sold it to a guy in Washington, D.C. It's too bad. Then I had a great Gibson Hummingbird. I also have a Gibson SG that was a very early model. It had a very flat, very small neck, but it cracked about ten times by the time I got it, and it cracked twice since I got it. It was a beautiful guitar, I took it down to the natural wood finish and I had new inlay put on it. The neck was a beautiful neck, but I got tired of it cracking so I traded it in for my current white Strat. I had a Les Paul that I traded for a '64 Strat. Now I have three Strats. I always trade in my guitars if I don't use them."

"I still have a Mesa Boogie amp with a Marshall bottom. I don't use any effects in between. I use no pop chords, and it's pretty much the same in the studio as onstage.

"Whenever I come to New York I still look for old guitars in the music stores. I wouldn't mind getting a Vox Teardrop guitar like Brian Jones used to play. But I really like old Strats for some reason or another, I just feel really comfortable with them. I still have a Martin D35 that I do most of my writing on." □



Larry Berwald of Wet Willie

"I personally have two vintage Fender Stratocasters. I also have a custom made Les Paul. Our other guitarist uses a Les Paul also, and a Yamaha SG. Jack, our bassist, uses a Fender Precision bass and also the new Yamaha bass."

"As far as amplifiers go, we're all using Mesa Boogie amps right now. We're all real pleased with them. We have them slightly modified and set-up to suit our needs, but the ones we use are standard production models."

"Generally we will rent different sound systems. We don't usually carry our own. We do have a small monitor system we use for rehearsals, but when we're on the road we have the promoter provide us with a sound system — we'll send him the specifications that we need and he'll contract the sound company to take care of the sound for us. The same thing with lights."

"When we're in the studio we tend to experiment more. For example when we did the last album we were working at the Record Plant in New York. They have an extensive inventory of amps of every description, so when you're looking to get a specific sound on a song, you'll plug in. At one point we brought in a dozen amplifiers and stacked them all up and just started going from one to the next, listening to them to see which one had the appropriate sound. We do use our Boogie amps sometimes in the studio. We definitely use the same guitars."

"As for special effects, Marshall and I each use about three or four effects. We use different ones to keep the variety. Marshall uses a wah-wah pedal, a phase shifter, and an equalizer. I use a flanger, a tape echo unit, a compressor, and a distortion unit." □

Marky Ramone of The Ramones

"I use the Rogers set that Tommy had. It was the group's set so I started using them, and I use Ludwig hardware, Ludwig footpedal, and preferably a Ludwig snaredrum but I use Slingerland snaredrums now. They're good — Rogers drums have a certain sound compared to Ludwig — I've always used Ludwig, but the Rogers have a sound like the Ramones need. You can always tune a drum the way you want them to sound also, but then it has to do with the thickness of the shell of the drum itself. It's a regular Rogers standard set. I use the same drums in the studio as the stage ... 4 drums, 3 cymbals." □



Kevin Cronin of REO Speedwagon

Guitars: "Gary uses vintage Les Pauls — '50s & '60s guitars. I use Fender Stratocaster guitars, old ones from the 50s & 60s, and Bruce uses a couple of old Fender bass guitars and one hand made guitar."

Amps: "We use 50 watt Marshall amp lifters and I think Bruce uses an amp that was put together by our road crew."

"We use the same stuff on stage as we do in the studio; 2 blond, 50 watt Marshall amplifiers."

PA: "Showco handles our lighting and our PA system." □

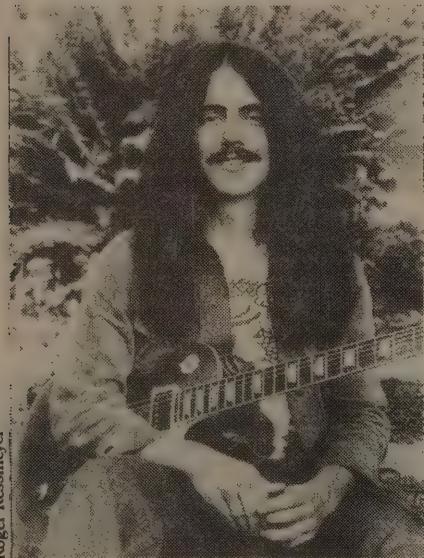


Kevin Cronin

Craig Chaquico of Jefferson Starship

"I've got about twenty guitars. I use them all at home, but onstage I only use about four of them. I use my 1957 Goldtop Les Paul with all the original parts, and a newer '61 Goldtop. I use a '57 Fender Strat with a maple neck, and a new Fender Strat that's a left-handed model. Then I use a BC Rich.

"I'm not left-handed, but when you turn the guitar upside down and restring it for right handed playing it sounds different. And my girl friend says she likes the way it looks. I got the idea from Jimi Hendrix — who was a left-handed player who used a right handed Strat and turned it upside down. There's a different tone that happens because if you've ever looked at Stratocaster pickups, the lead pickup is at an angle, so if you're right handed and you play a right handed Strat, the lead pickup is closer to the treble strings and further from the bass strings because of the angle it's at. But if you turn that guitar upside down, and string it the other way, all of a sudden that relationship is exactly the



Craig Chaquico

Roger Ressmeyer

opposite, instead of being closer to the treble strings, the pickup is closer to the bass strings.

"I use a BC Rich Bitch and a BC Rich Eagle, not a Mockingbird. They're going to make a guitar for me. It's kind of a left handed version of the Bitch model that they make, except it's got a bolt-on neck like a Fender. Instead of the usual neck they put on, I'm looking forward to that. I'm going to use that on the next tour.

"When I first started to play and I only had so much money to buy a guitar I would definitely keep my hands on them and try to trade here and there for better models. That's the only way you find out what guitar you like — get one and play it for awhile, and when you discover what its limitations are or the advantages, then you can trade for another model. That's the way most of the kids learn about different guitars.

"I've hung on to my guitars, but I'll tell you, I had some really nice pieces that ate

it in Germany in that riot, and that blew my mind. It made me realize that I shouldn't take the hard-to-get guitars on the road, but I still do it cause I love to play them. Like my '57 Goldtop — they only made a few hundred of them and they're really hard to get. They don't make them like that anymore — there's something about the way those guitars sounded, the way they were made, they have a certain feel. Maybe there's the aging process, but it's hard to find a new guitar that sounds as good as the old ones. So I definitely keep my hands on those when I get them. Some of the new guitars — I try them and I either like them or I don't, and the ones I don't I trade for other stuff.

"In the studio I use pretty much the same things, but in the studio I use acoustic guitars. I used them on the album for some of the rhythm parts, but I don't use acoustics onstage yet. I've also got a Yamaha SG2000, interestingly enough it's a guitar that Carlos Santana helped design. It's real similar to a Les Paul in that the toggle switch and the two humbucking type pickups and the way the volume and tone knobs are set up so it's convenient for me to use it as a spare. I can just pick it up and it's got the same feel and everything's laid out the same as my Les Paul. I like the way they sound, for a new guitar they sound really good.

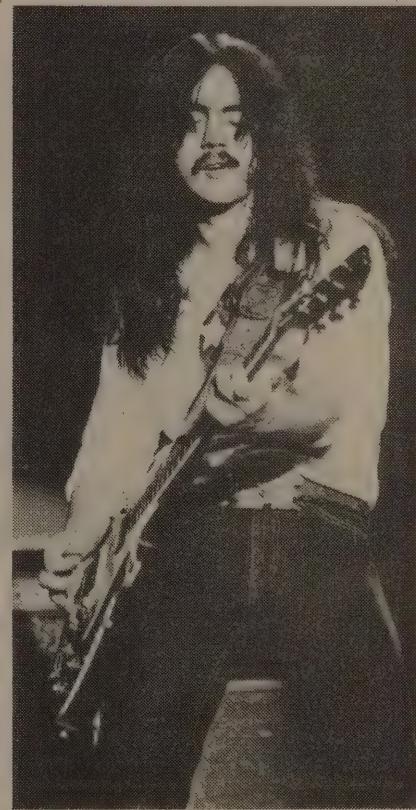
"I've gone through a lot of amps. I used to play through Marshalls, then I started using small amps, and old Fenders. Now what I use almost exclusively in the studio are Boogie amps. In fact this whole last album I recorded with two Boogie amps. They all sound different, they're like guitars. I've got one little Mesa Boogie that's really great for rhythm and one that sounds really hot for lead. What I've noticed from my experience on the road is that two little amps like that are not going to cut it onstage unless you have your guitars coming through the monitors which is complicated. So what I do onstage is I use the same two amps I use in the studio, one for rhythm and one for lead, and I mike those so they come through the pa.

"Then I have other amps onstage. I use these Roland, with two 12" speakers in them, and I use one right next to me onstage. Since I'm on the stage left, I can have an amp right off the side of the stage — it doesn't ruin anybody else's trip onstage. So it gives me the balance and the mix I like. I have the two Boogies at a relatively low volume so they can be mixed through the pa so the pa gets the same sound I used on the album. Then I kind of surround myself with larger Roland amps for my stage sound. I feel that the Boogies are the most important part and the other amps I can use anything really, just so my stage sound is such that I can hear myself and be loud enough onstage.

"I have a volume pedal onstage so when I hit the switch on the pedal board it switches from the rhythm Boogie to the lead Boogie. It gives me a little more control of the sound in the house so I'm not so dependent on the mixer. On the volume control pedal, I've got it so that when I push it all the way on there's a button on the end that I can hit that turns on another channel — so I'm running through one channel which is my basic rhythm channel, and then when it's time for a solo I push the volume pedal all the way down and hit a switch and it turns on that other Boogie. It just comes on when I hit that switch and goes through the pa.

There's a little light that goes on on the pedal to let me know the lead channel is on.

"I have a teleboard that was designed by a company in Mill Valley called Good Karma Electronics. It allows me to use MXR devices that usually use batteries and just plug them into this board which takes its power from the wall AC. That way I don't have to change batteries all the time, the devices are always operating on the same power — because when a battery's power fluctuates, the device's sound will fluctuate, and I like everything to be pretty consistent. Another thing I've had done on this board is to have little lights on each effect so when I kick an effect on, a light goes on so I'm aware that device is on. A lot of times the way these things come from the factory there are no lights



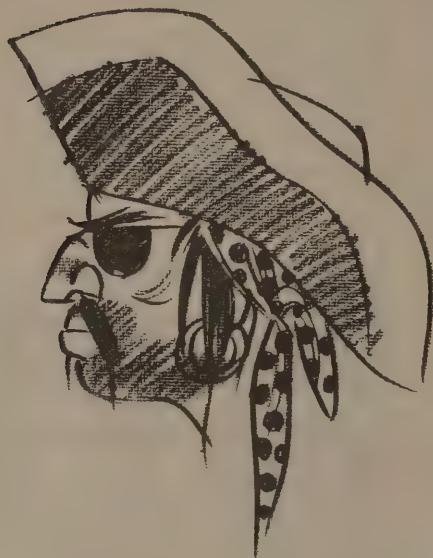
"I've hung on to my guitars, but I'll tell you, I had some really nice pieces that ate it in Germany in that riot..."

or anything and you can't tell if they're on or off without playing through them, it's a hassle. This way I can tell at a glance.

"Also mounted on the board is a Peterson tuner. It's like a tuner that has little lights on it. Lets you know if you're in tune. I have the volume control pedal at the end of this set-up. With that control I can kick off so no sound comes through the amp but the tuner is still on so during a bass solo or during a part I can just cut back for a second to check my tuning and tune up right onstage without ever moving and without looking like I'm tuning. It's a real convenient setup.

"It's a nice little setup. It's easy for the studio too. It's all mounted on a piece of wood with a handle on it so I can just carry all my stuff in with one hand. I helped design it with Good Karma, I told them what I wanted and they make it work. It makes my job a lot easier." □

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**WE
READ
YOUR
MAIL**

JOE "KING" CARRASCO

Dear Hit Parader,

Who is Joe "King" Carrasco, and why is everyone talking about him?

Spencer Freemont
Los Angeles, CA

Dear Spencer,

Everyone's talking about Joe "King" Carrasco and his group, The Crowns (Kris Cummings, Brad Kizer, & Mike Navarro), because they're tremendous. Joe is from Texas, recently signed a recording deal with Stiff Records in England and will have an album (produced by rock critic Billy Altman) out soon. Joe sings, plays guitar, and has been known to go out into the crowd and play solos on table tops. His lively routine also includes the wearing of a red & white velvet crown and cape which comes in handy for his James Brown-type exits. His music is a combination of Texas rock & roll and catchy good-time Mexican flavored songs. (Ed.) □

CHEAP TRICK

Dear Hit Parader,

You hear a lot of rumors floating around and it's really hard to know what to believe and what not to believe. Get the picture? Well, one of the biggest ones going around Minneapolis these days is that Cheap Trick is finished, kaput, that's all folks. True? Not true? Please set the record straight. My friend said so and he said it has to be true cause why would Tom Petersson put out his own album if it weren't?

Betsy Rodgers
Minneapolis

Dear Betsy,

Cheap Trick has not broken up. As a matter of fact their next album, tentatively titled "All Shook Up" (as of this writing), is set for a late '80 release. Tom recorded a solo album because he wanted to. (Ed.)

ROCK-ACTION



CAPTION

Special events are all part of the rock nite beat in NYC and one recent special was a party at Hurrah for visiting British bands The Selecter, The Raincoats, and Wreckless Eric. Seen enjoying the shindig is Pauline Black, lead singer of The Selecter, who's chatting with Hurrah booking agent Ruth Polksy (left). The next night Selecter played at the club and Mick Jagger and Bernie Taupin were among the stars on hand to see the two-tone rockers.

Ebet Roberts

NO NUKES

Dear Editor,

I saw the "No Nukes" movie and thought it was great, especially Bruce Springsteen who really is one of my favorite people in the whole world. Do you know if he's ever been in a movie before or is this the first time?

Unfortunately, I went outside to get popcorn and missed Carly Simon and James Taylor. Could you please tell me what song they did? I'm too embarrassed to ask my friends.

Anonymous in New York

Dear Anonymous,

This is Bruce's first motion picture. Carly and James sang "Mockingbird." (Ed.)

ANGEL CITY

Dear Hit Parader,

I really enjoyed reading about Angel City and Doc Neeson in your September 1980 issue. I saw them awhile ago and thought they were more than great. Are they coming back to the U.S. again?

Thank you for your help.

Best wishes,
Jack Minor
Denver

Dear Jack,

At the moment the group is finishing their next album and then they hope to return to this country for another tour. (Ed.)

ROCK-ACTION



CAPTION

John Travolta and Michael Jackson chat backstage after a benefit concert in LA. No doubt John congratulated Michael on his 'Off The Wall' album which has sold four million copies so far and has become the first solo album in music history to have four singles on it that made the top ten.

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SOUTHSIDE AT THE CONTROLS

By Deane Zimmerman

"I'm very committed to the music, I love to perform, I love to just go crazy and lose my mind onstage," said Southside Johnny. "And I just want to get better at it so that it's more professional, so that I can go as crazy as I want onstage and still be in the right key. I want to have that control in my insanity."

Southside Johnny and the Jukes' guitarist/co-producer Billy Rush were in Mercury Records' New York executive offices when this conversation took place, just days before the Jukes went out on tour in support of their latest album, "Love Is A Sacrifice." It was more than apparent that this was a tour they were looking forward to.

"I also want the band to be better but be free to do the things they'd like to," continued Johnny, "cause if you have one guy who's singing lead going crazy onstage, you've got to really back him up — you can't have everyone else going crazy. So, I have the fun and they have the work."

Johnny said that their plans called for a live album, to be recorded during the tour. "Then, we'll see what direction we're going in after that," he said. "Billy and I will compare notes on songs, see what's developing — do we really want to go in the same direction or should we shade it this way or that. It works — you can direct yourself."

You can also produce yourself, with fine results, as Johnny and Billy found with this album, achieving even more of a "live" sound than they got with "The Jukes." "I'm not blowing my own horn," said Johnny modestly, "but the production we did is what we wanted to sound like all the time, which is how we sound. There's a good solid excitement, a lot of bass there but enough treble — the whole spectrum."

Billy: I think it sounds better than live, myself.

Johnny: You're crazy, nothing's as good as live. There's no...

Billy: Well, the excitement, you know.

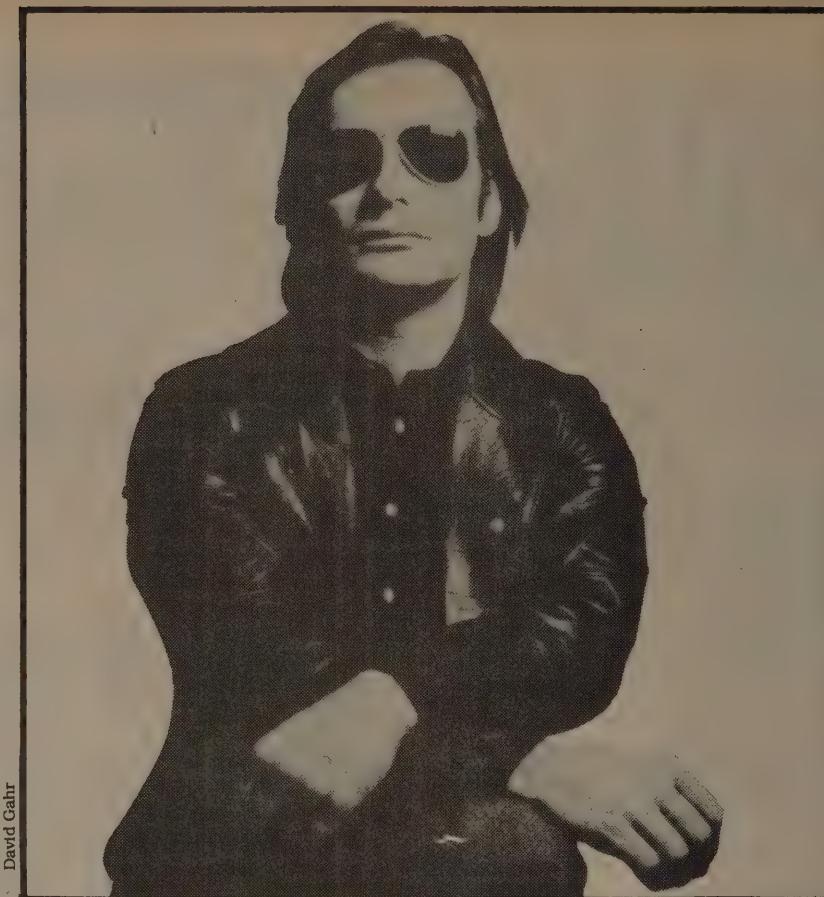
Johnny: So how can you separate the excitement from the sound?

Billy: Is excitement sound?

Johnny: It is to me. You can't have one without the other.

During recording, Johnny never plays the tapes for anyone outside the group and he won't accept criticism. "Not while I'm making the album because if somebody I respect comes in and says 'Jesus, that's a terrible song' you gotta think well, if that's terrible, and I think it's good, what am I doing here?"

"I have heard stories about guys going in," continued Johnny, "I heard one story



David Gahr

"I do not take it for granted that people come to see us — I figure that we have to work for every audience."

about an A&R guy going in to a band that had been signed to a label and had put out two or three albums on that label — done fairly well, going in, listening, walking out and going back to his office and cancelling the album. Cutting off the funds, cancelling the album.

"He made a very subjective decision because he didn't like it. He went in and listened and said 'This is garbage. I'm responsible for this band and I am the one spending the money on this band, so I am cancelling this album, go back and rewrite some songs, get a different producer...' And I thought, well — I don't know if that's his function. You hand them the album, they give you money and you hand them the album. If they don't like that, then you've got problems, but you don't bring the problems into the studio — it's hard enough as it is there."

"You shouldn't listen to those people, it's your music and it should stand or fall on whatever merits you bring to it. If you put out garbage, you deserve to get shit on, and if you spend a lot of money on it, then you really deserve to be in trouble. But it should be you doing it."

Johnny acknowledged that their experience places them in a different position from a new band making a first album. "We are capable of taking care of ourselves in every aspect of the business," he said, "but I think if a record company is going to sign an act to their label, and spend \$150,000 making a record, and \$100,000 promoting it, putting a band on the road, you'd better be very cautious about what you sign. You don't sign everybody that sounds like they might be able to make great records — there should be a midway point and that's where people like Billy and I can come in..."

"You go to a band that you think has potential and you try and help them and give them advice. Financial help if you can afford it, produce a demo — show them what they did wrong, what they did right. But you don't intrude on what they're doing, you don't say 'This is the way this should sound, and this is the way this should be, and you should dress that way' and that's what the record companies get involved in a lot..."

"There's one thing of bringing out the potential of a songwriter, or singer, or guitar player. It's another thing when you mold somebody into something. And I don't believe in that. Let people develop — if they stink, they stink. If they fail, they fail. I've got records in my collection that are great records, and they failed."

That record collection is one of Johnny's greatest joys, along with his famed love for pinball. But he's been so busy lately he's hardly had time to devote to those pleasures. "I'll tell you another thing too," said Johnny, "when I first started collecting records it was a fairly obscure hobby — a lot of people did it but it wasn't so competitive. Now it's big money and that's really depressing. You'll go to a flea market and you'll think you're going to pay a quarter for a 45, or even a dime, and then they'll pull out a book where all the prices are quoted and they want \$23 for it! It isn't really worth \$23 — and no one's gonna pay that — you just want it for your collection. I can't afford to pay \$23 for some obscure single. I can, but ... That's not collecting, that's merchandising."

As for the songs Southside and Billy wrote for this album, Johnny said, "We've grown because we've heard a lot of things,



"...I'm the one who stands there and sings the songs, so it is a little frightening sometimes but I enjoy it."

and we've made our mistakes — it's experience.

"Growth has a lot to do with confidence too," he added. "You know what you want to say and you have a forum to say it — you have the band and you're doing your own songs so you can. It just comes out of you, especially if you're a ham like I am. Or a pushy guy like Billy."

Is a ham and a pushy guy the best combination?

"Well, it works for us," laughed Johnny. "Yeah, sure. I think so."

"A year ago, right after "The Jukes" LP was released, Johnny talked about the changes in his life and how going it alone (without Miami Steve) was a bit scary. Today he says, "It's a lot less scary, but it's still great."

Billy: It's not scary at all, I don't think. **Johnny:** He's got the confidence, that's the pushy part ... But I'm the one who stands there and sings the songs, so it is a little frightening sometimes but I enjoy it. I've always enjoyed it, I didn't care if it was scary or not.

Billy: I can afford to be a little more pushy than he can because it's really his, Southside Johnny is the name, you know...

Johnny: Yeah, if we fall on our face I'm the first one in the mud.

Billy: Exactly.

Johnny: They'll say 'Hey, you really blew it Southside,' and walk away.

Southside Johnny and the Asbury Jukes are doing much better than they've ever done before and they plan to do a lot better still. Johnny says one of the reasons for their success is timing. Another is the support they've gotten from their record company. "Also the fact that we've finally captured on vinyl what we've always tried to do," said Johnny, "and we're an excellent band. The songs have gotten to the point where they can't be denied. The show has always been good enough to impress everybody who's seen it; the band has always been good — they're finally as good in the studio, I don't think the band has ever played this well in the studio."

"Also ourselves," said Billy, "we grew. 'The Jukes' was really our first album as far as the writing goes..." "So this is our second album in that respect," added Johnny. "I think we are doing much better because we are much better."

While this success has by no means overwhelmed Southside, neither has it made him complacent.

"I think of it as my due that I have a band because I worked long and hard to be the best singer I could be, to learn as much as I could about the music," he said. "I do not take it for granted that people come to see us — I figure that we have to work for every audience. When we sell records I'm always flabbergasted cause there are so many records out."

"With me, there's always that edge, you can't take that stuff for granted." □

ROCK-ACTION



Krista Heron

CAPTION

Ted Nugent better check his rearview mirror, he may well find Pat Travers getting ready to pass him by. In the pic, Pat settles into his custom racer moments before the start of a special 'Crash And Burn' competition at San Diego's Malibu Grand Prix. Pat, and members of his band, raced thirty contestants in a promo stunt to boost Pat's 'Crash & Burn' lp. The band lost the race to a fellow named Mike Bessy who got a trophy from Pat for his efforts.

QUEEN ON TOUR—

For the first time in nearly two years Queen are on an American tour. The band arrived in Vancouver to begin the tour at the end of June with dates set through the end of September. Stops on the thirty seven city tour include Los Angeles, New York, Montreal, Houston, and New Orleans. The two hour show coincides with the release of a new Queen album, their ninth, called 'The Game'. Included on the lp are their big hit from last year, 'Crazy Little Thing Called Love', and new material such as 'Play

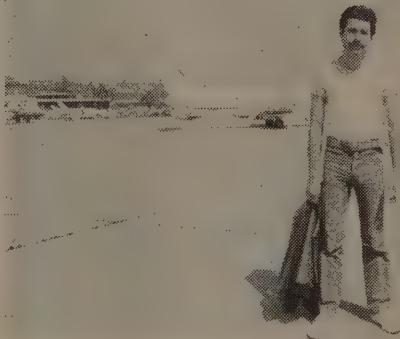
The Game', the first single off the album. To catch the action on the Queen tour, photographer Neal Preston was on hand at the start of the tour and sent in this photo report...



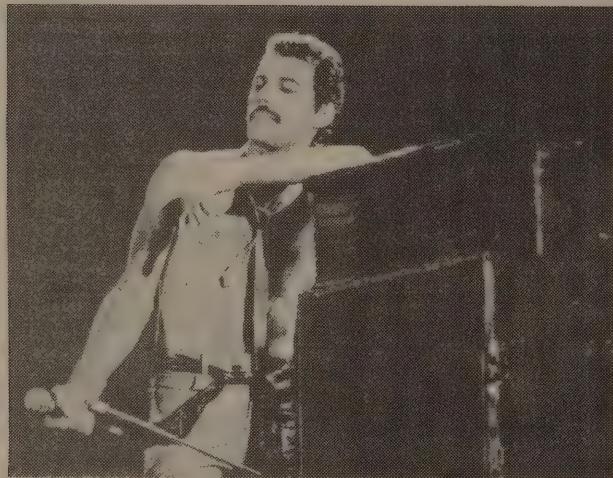
John enjoys a humorous moment backstage in Vancouver.



Roger Taylor caught in the act.



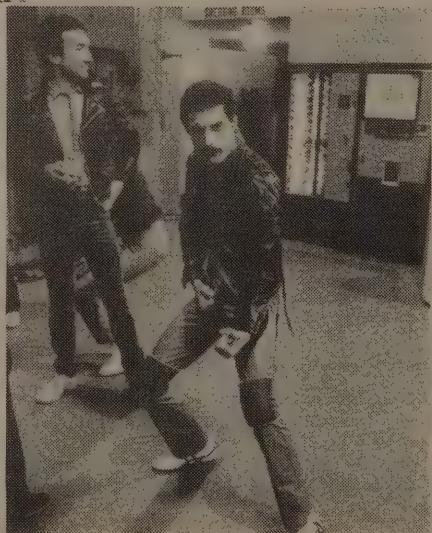
Mercury gets ready to take off.



Freddie is a real star.

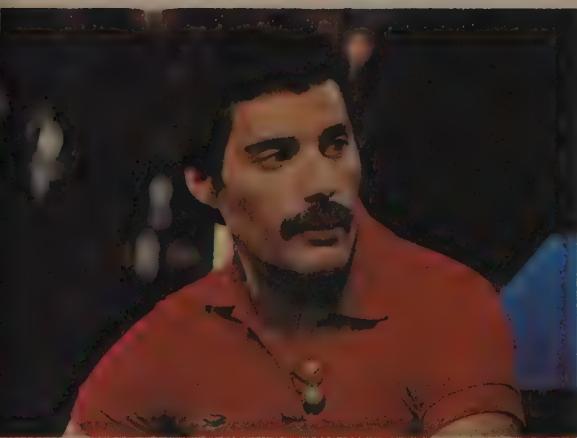


This tour takes the group to 37 cities... ◀



Freddie gets down, John looks amused...

The Empire Strikes Back...



The candid Freddie Mercury.



Freddie thrills the fans when he sings last year's big hit, "Crazy Little Thing Called Love".



Freddie sports a smile of jubilation after their hot show in L.A.

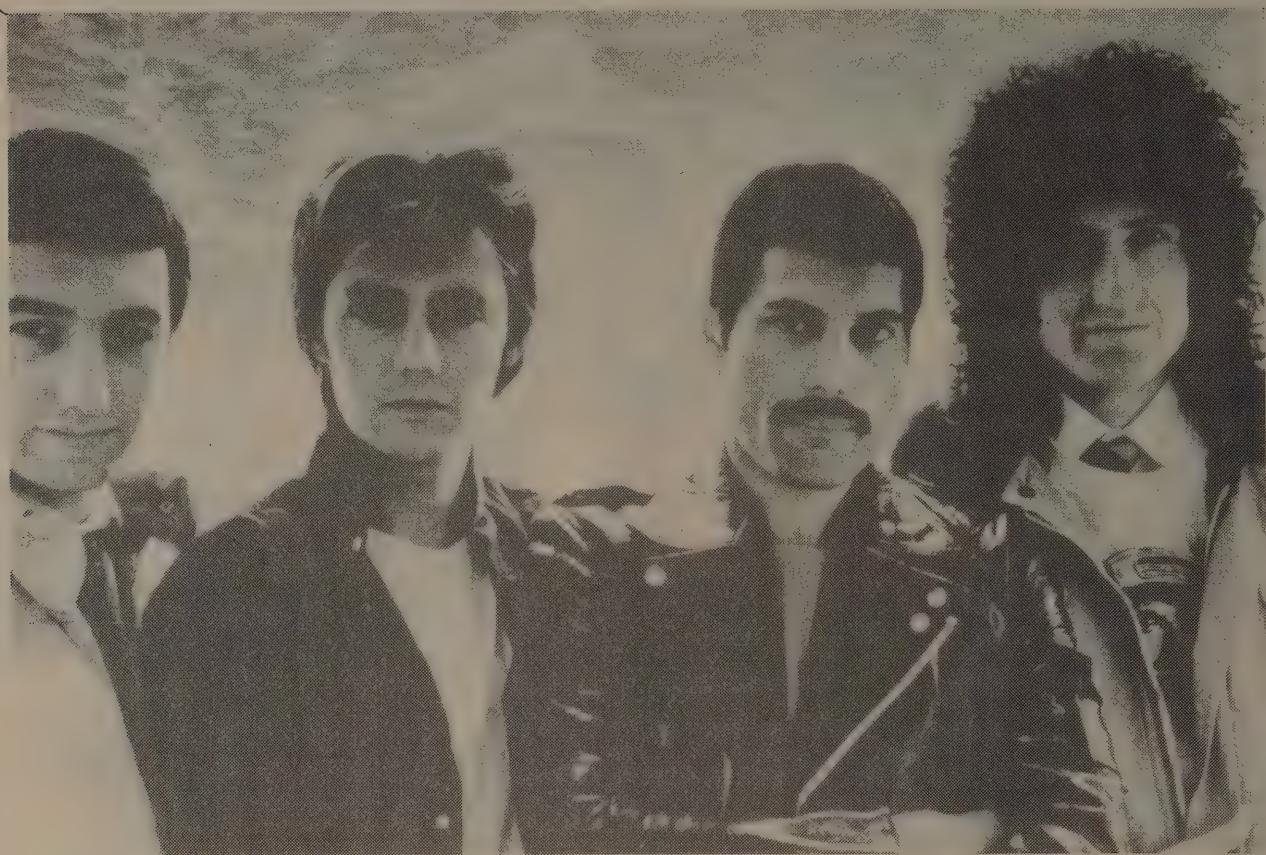


John Deacon gives it all he's got on "Play The Game" — the first single from "The Game" LP.



Brian May and L.A. d.j. J.J. Jackson talk about success backstage.

THE QUEEN STORY



"No group can afford to get in a rut; they must be ready to change with, or even ahead of the times if they are to remain successful."

"No group can afford to get in a rut; they must be ready to change with, or even ahead of the times if they are to remain successful." This quote from Freddie Mercury explains the philosophy behind Queen which has kept them together with their original line-up through eight enormously successful albums, several record-breaking box-office world tours and numerous smash singles.

In the U.S. alone, the band has logged seven gold albums, three of them also platinum-selling LPs; plus two gold singles and a platinum single. Their ninth album, *The Game*, released the end of June, 1980, continues their attitude of constant innovation and variety in their music.

Queen was formed in 1971 when all four members were studying at various London colleges. The band had an unusual approach to their music and careers: they decided *not* to do endless pub gigs like all other groups of the time. Instead, they chose to work on both the musical and theatri-

cal content of their shows in private. The only concerts of any kind were free ones, before an audience of invited friends.

The rest is rock history.

Elektra Records signed the band and released their first album, *Queen*, in 1973. The LP established Queen on the recording scene and included the hit singles "Keep Yourself Alive" and "Liar."

In 1974 Queen were voted the Band of the Year in a *Melody Maker* reader's poll and when *Queen II* and the single "Seven Seas Of Rhye," hit the British charts two months later, the readers were proven correct. That same year, the group toured both Britain and America as support for Mott the Hoople. They were making an impact in the U.S. when Brian May was struck ill during the tour; they cancelled the rest of their dates and returned to England. Nonetheless, they'd met with critical and public acclaim and vowed never again to play the support role.

What emerged from their forced hiatus was a fresh

group effort, *Sheer Heart Attack*, with the hit single "Killer Queen," which quickly topped the Britain charts as well as giving them their first hit single and a top ten album in the States.

Queen's first headlining tour of Britain and America firmly established the band as major innovators in the rock world. The lights, sound, costumes, Freddie's ballet movements and the faultless music all became hallmarks of Queen on stage. Having placed so much emphasis on presentation, Queen in concert is a theatrical "event," not just a "gig."

In 1975 the band toured Japan where *Sheer Heart Attack* had also reached the top ten, and were greeted with riotous scenes of adulation. Then, after a phenomenally successful American tour in 1975, Queen returned to England to record.

Five months work produced their epic *A Night At The Opera*. The first single from that album, "Bohemian Rhapsody," became a world-

wide hit. An unorthodox six minutes long, it was #1 for nine weeks on the British charts, went gold in America, and was a monumental hit in every major record market in the world. In 1977 the British Phonographic Industry voted it the "Best Record" of the preceding 25 years! The single and the album won major music awards from all over the world and this critical acclaim was reflected in the sales. It was a major turning point in Queen's career; from this point their many thousands of stalwart followers grew to millions.

A Night At The Opera was Queen's first platinum-selling album in the U.S., although, at that time, the RIAA did not certify albums in that category.

In 1976 Queen wanted to find a way of saying "thank you" to those who had remained faithful during the early years, but, in typical Queen fashion, the thanks had to be on a grand scale. At enormous personal expense, the band staged a concert in

Hyde Park, London, attended by approximately 150,000 fans.

Never content to rest on their laurels, Queen ended 1976 with the release of *A Day At The Races* and another smash single "Somebody To Love." It was the band's first self-produced album; the others had been co-produced by Roy Thomas Baker.

1977 began with another record breaking tour in America, Europe and England. It was Jubilee Year in England which celebrated 25 years of Queen Elizabeth's reign, and the final concerts of the tour, at the massive Earls Court

"A" side. This pattern was repeated in several countries, including the notoriously difficult French market where "We Will Rock You" remained at #1 for twelve weeks, only to be replaced there by "Champions."

The sleeve design for the album was, as with all Queen albums, unusual as well. The idea, originally Roger Taylor's, was to expand a cover illustration by Frank Kelly Freas from a 1953 issue of *Astounding Science Magazine*. Freas was contacted and designed the Queen robot symbol for that LP.

Jazz, Queen's seventh al-

bum and the first to be recorded outside of England, was released in November '78. The first single from the LP was another double "A" side — "Bicycle Race," b/w "Fat Bottomed Girls" — which swiftly climbed the charts around the world. The infamous "bicycle race" poster was included in the packaging of the album and caused much controversy, particularly in the U.S. It featured 50 ladies of all shapes and sizes, competing in a bicycle race, clad only in caps and sneakers. Some retailers in the U.S. were nervous about the poster, afraid it might be too risqué. So, two versions of the album were issued in this country, one with and one without the poster. Given the choice, the public overwhelmingly bought the album with the poster.

Queen's tour to support *Jazz* in the U.S. — the beginning of another world trek — involved a show that was less grandiose but no less remarkable than those featuring the crown. The band required seven tractor-trailers to haul their equipment, which included the biggest lighting rig in rock history — a five ton machine bearing 400 lamps, which rose at the beginning of the show with much fanfare, punctuated the music, and

settled back down at the end of the show.

The tour took the band across Europe for dates in France, Germany, Belgium and Holland, where *Hit Krant* magazine named them "Top International Group of the Year," and "Bicycle Race" the Single of the Year. Queen became the first band to play three concerts at the Forest National in Brussels in 1978 and repeated the feat in 1979. No other group has done this. The single "Don't Stop Me Now," became a smash across the continent, even in Portugal, where the group did not perform and "Mustapha," the Moroccan-roll song from *Jazz*, was released as a European single because crowds were chanting for it in the arenas. The shows were recorded on the 24-track board of the Manor Mobile Unit, and yielded the raw material for *Live Killers*, an anthology of Queen's variegated career, captured in a two-record set that landed high on the charts around the world.

Queen then made a triumphant return to Japan, including five sold-out concerts at the world famous Budokan in Tokyo. The Japanese journal *Music Life*, gave Queen Top Band of the Year, Top Album, and Top Single awards from their reader poll. All members of the band also topped their individual categories.

After a well earned rest, the

band spent a month in the studio recording a few tracks. The first of these, "Crazy Little Thing Called Love," became one of Queen's biggest chart successes ever. The single reached #1 in the U.S., Mexico, Canada, Australia, Israel, Holland and Belgium. The follow-up, "Save Me," initially released only in Britain and Holland, climbed high on the charts of both countries.

Both of these singles are included on *The Game*. Produced by the band, the album was recorded at Musicland Studios in Germany in four sessions, spanning a period of eleven months. It contains ten tracks, three songs each written by Freddie Mercury and Brian May, and two each from Roger Taylor and John Deacon. Following on the heels of "Crazy Little Thing," which held the #1 spot on the U.S. charts for several weeks, the album promises to prove once again that there's no rut big enough to hold Queen, unless it's a royal pattern of success.

Immediately following the release of *The Game*, Queen will tour the U.S. for the first time in a year and a half, from July through September, then continue on for a comprehensive tour of Europe through Christmas. They are also hard at work penning material for the soundtrack of the multi-million dollar production of Dino de Laurentiis's film, *Flash Gordon*, due for release towards the end of 1980. □



From left: Roger Taylor, John Deacon, Freddie Mercury, Brian May.

Stadium in London, introduced a new special effect. It was a "crown" weighing 5,000 pounds, 54 ft. wide and 26 ft. tall, that was in reality an ingenious lighting rig. It rose from the stage at the beginning of the show, to the accompaniment of many lights and smoke, to reveal the band on stage, ready to play. At the end of the show, the crown descended to envelop the stage to the strains of "God Save The Queen." The effect was so successful the band decided to take it on tour with them so their followers in Europe and America could share the experience at Earls Court.

The summer of 1977 was spent recording in London, resulting in *News Of The World*, which shattered all previous sales figures. The album reached the top of the charts in the U.S., Holland, Belgium, France, Israel, Canada, Brazil, Ireland and Mexico. The first single from the album, "We Are The Champions," was also a worldwide #1 hit. It topped the American charts for three weeks, selling in excess of two million copies. "We Will Rock You" was originally planned as a "B" side for "Champions," but the track received so much airplay in the States that the single was eventually a double

bum and the first to be recorded outside of England, was released in November '78. The first single from the LP was another double "A" side — "Bicycle Race," b/w "Fat Bottomed Girls" — which swiftly climbed the charts around the world. The infamous "bicycle race" poster was included in the packaging of the album and caused much controversy, particularly in the U.S. It featured 50 ladies of all shapes and sizes, competing in a bicycle race, clad only in caps and sneakers. Some retailers in the U.S. were nervous about the poster, afraid it might be too risqué. So, two versions of the album were issued in this country, one with and one without the poster. Given the choice, the public overwhelmingly bought the album with the poster.

Queen's tour to support *Jazz* in the U.S. — the beginning of another world trek — involved a show that was less grandiose but no less remarkable than those featuring the crown. The band required seven tractor-trailers to haul their equipment, which included the biggest lighting rig in rock history — a five ton machine bearing 400 lamps, which rose at the beginning of the show with much fanfare, punctuated the music, and

ROCK-ACTION



CAPTION

It's all happening in NYC, especially on the late nite rock circuit. In this pic, Debby Harry gets the in-depth low-down from Don Martin of Mi-Sex on the portable where-the-action-is set of the syndicated 'Radio Radio' radio show which you should listen for (or call and demand) on your local rock station. Mi-Sex, by the way, were in New York on their first tour of the US from their native Australia to promote their first lp, 'Computer Games'.



One of the highlights of the tour was that SRO show at NY's Bottom Line.

SQUEEZE IN AMERICA

At the start of their 4th U.S. tour, Squeeze keyboardist Jools Holland wasn't sure if the tour would make them as big in this country as they were at home in the U.K. "But if you really want to be successful, you have to make it in America," he said, and off they went, travelling across the States in a mini-van, much like Police (who also record on Copeland's I.R.S. label) did before them with great success.

A few months later, Squeeze was back on the second leg of that same tour having returned from England after a few weeks rest. Whether or not their popularity here had surpassed what they enjoy at home was academic. The point was that Squeeze had indeed broken America.

"It's changed a bit each time we've come here," said Chris Difford, the group's guitarist and vocalist. "Now we're getting more airplay and the audiences are getting bigger and better — overwhelmingly so. The kids are really great. Now when we play they know all the songs."



"...if you really want to be successful, you have to make it in America," said Jools Holland.



Gilson Lavis on drums.



What a sense of humor those boys have!



This is Glenn Tillbrook.



Bentley waves to the crowd who are on their feet, dancing along to "Another Nail In My Heart".



It's always a thrill when John Bentley sings "Pulling Mussels From A Shell"...



Gilson Lavis relaxes between shows.



Jools Holland, looking to make it in America.



There's nothing like a real cowboy boot.

Hit Parader Deadline Exclusive

PAUL STANLEY EXPLAINS THE WONDERS OF THE NEW KISS

Kiss had their new album out and were in a heavy rehearsal schedule for their upcoming world tour when Paul Stanley took time out to call our offices to tell us the latest news on the fearsome foursome.

Before Paul went into details on the new Kiss, we had one thing to ask him to clear the air after Kiss' rather silly stab at the men and women of the press with their 'creepy reporter' attitudes on their new album art and press kit (see last issue).

"Let's talk about type-casting," we said to Paul. "You guys have been avoiding type-casting yourselves, and now you're type-casting other members of the show business establishment."

"Whatever made you think that?" said Paul with a sly tone.

"Well, it may have been from the press kit and the album," we replied. "The plot of the creepy reporter, Paul, are we all like that or just some of us?"

"Well, what do you think?" said Paul.

"We don't know."

"I would think that there's a few good eggs out there."

"Okay."

"I'm sure, because, you know, I'm speaking to one."

"We wouldn't want the kids to think that we're all like this."

"No," said Paul, "I think that there's a place for good rock journalism. I think there's a sore lack of it. I think there's a lot of bitter, self-indulgent, rather pompous, elitist, people calling themselves writers."

"Our comment from the cartoon about you guys and the creepy reporter is that if Kiss doesn't want to run into the horse don't go into the barn," we say, inventing a new metaphor on the spur of the moment.

"...you plot your course, you tend to plan out what you're going to do, but there's a big separation between your plans and what actually happens."



"My feeling is also," said Paul, "is that people can't see their noses in front of them. And some people, no matter how often it's pointed out to them, and how often they're faced with the fact that they may very well be wrong, although they're entitled to their opinion, they still see things their way."

"Now who are we talking about Paul?"

"I think we're talking about a lot of critics," said Paul.

"Yeah," we reply, "but part of not having your photo taken — we mean we know you're not one of the more extreme no-make-up/make-up Kiss members — but part of not getting your picture taken by the creepy reporter is not going places where the creepy reporter is hanging out."

"Yeah, well, my well without spending too much time on the cover of the album, some people are overly concerned with the wrong things. The parts of Kiss that ah, there's so much that just seems to go over certain people's heads.

There are still people thinking that ah, when are we going to take off the make-up which is kind of surprising that there's still people asking that."

"Yeah, we'd say that at this point it's more or less irrelevant whether you take the make-up off or not. But, to wrap up this thing, you guys have suffered from a certain amount of type-casting, and now we see type-casting coming from your direction, so we thought we'd comment."

"Well, you're okay Richard."

"Just standing up for our brothers and sisters of the press. You'll read about it in the issue before this one in Hit Parader. The feature is called 'Kiss And The Creepy Reporter'. It's about me and you."

"Oh well, I think we go back far enough..."

"Yeah, but we made a few Kiss jokes, Kiss jokes are similar to Polish jokes, they're only enjoyed if you're there."

"I think I've heard most of them," said Paul.

"Okay, now that we've done the album cover, let's go to the

album. Kiss is really hanging in with rock and roll with this new album, at a time when some people are and some people aren't and some people don't know if they should be.

At this point in their careers, how much does Kiss know in advance how it's going to turn out when they go in to make a new record?

"It's tough to know," said Paul. "I mean you plot your course, you tend to plan out what you're going to do, but there's a big separation between your plans and what actually happens. The best thing you can do is have some kind of concept or direction. We certainly don't go in the studio and go 'hey let's write the material'. We know ahead of time what we're going to record, and basically we know how it's going to sound. How it's going to sound live. But that's where the studio comes in, since it's a whole nother instrument, you know, there's thing you can do in the studio that can surprisingly turn something around."

Is that the case even at this point, when Kiss have probably had as much experience as any rock stars who are always in and out of the studio? Do you still have to hold your breath to see how it winds up?

"I don't hold my breath. I'm usually rather, uh, just curious. Sometimes I'm rather surprised because the songs that can be sleepers let's say, when the album's done you go, 'Gee, that's one of my favorite songs.' Especially when you're working with a good engineer and a good producer — you have two more talents and two more minds that enter into it. And hopefully you're receptive to what they have to offer also."

This new album was recorded at the Record Plant in New York. Kiss seem to have been

fairly true to this one studio for some time.

"We've been in and out of there," Paul explained. "We did 'Destroyer' at the Record Plant. Most of the overdubs for 'Dynasty' there. We did all of 'Unmasked' there. We've been there almost since the beginning, although we did the first few albums at Electric Lady Studios in New York."

We point out to Paul that a lot of acts treat studios like a lucky rabbit's foot. They'll switch studios in the face of success, or because an album doesn't happen and they somehow feel it was the studio's fault. Kiss haven't done that.

"We have gone from using Electric Lady regularly to using the Record Plant. That isn't to say that the next album we won't switch. I think you just find a room you're comfortable in, and until you want something else you stay there. Like a pair of pants or whatever. We're in Studio B, downstairs. Actually B is a great all around studio, I think it's the best studio they have to offer in terms of adaptability. It can be a very live room, or most of the wall sections turn around and they're upholstered on the other side so you can really deaden the room. It's a hardwood floor. The sounds in the room are pretty true. What you hear is what you get. The worse thing to have happen is to record something and then hear it and say 'It didn't sound like that in the studio!'"

Now Kiss spent a good deal of time on this new 'Unmasked' album. Was that partially because of Peter's decision to leave?

"I'd say it took about three weeks longer than expected," said Paul. "That's not a great deal of extra time, we're not talking about a nine month album. Actually we were just real involved in it and it really didn't owe anything to Peter's situation. It was just that it wasn't done. And we didn't want to have put as much work as we had into it and then say 'Well times up, let's wrap this thing up'. I think you reach a point where you don't do that anymore. You don't say well we have a tour to do so we have to leave. You can't always do that because an album is permanent, it's going to be around five years from now also. And you don't want to have to say, 'Oh yeah, well the reason it sounds like that is because we ran out of time.' That's kind of like a backwards way of working."

Paul admits that spending the extra time on the album did upset some plans. "We had a whole European tour which we had to cancel. We have now seven shows in Mexico, the



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The old Kiss

second week in August. That'll be the first time we've been there. We're playing big places. It'll be great. Then we'll take about a week and a half after that and start the European tour which starts August 29th and goes through I think the second week in October. That should see us play every place that we played in 1975, we haven't been to Europe since then. It's kind of up in the air after that. I would like to tour the states in January, at least do some shows in January, but

that's kind of up in the air at the moment. It seems like most bands aren't taking any chances at the moment and are not going out on the road in the States."

Is Paul going to stay in Mexico for that week and a half after the gigs there? "I think I'm coming home, being that I'm not going to see home for a couple of months after that I might as well get the most out of it.

"The Mexico show is the States show."

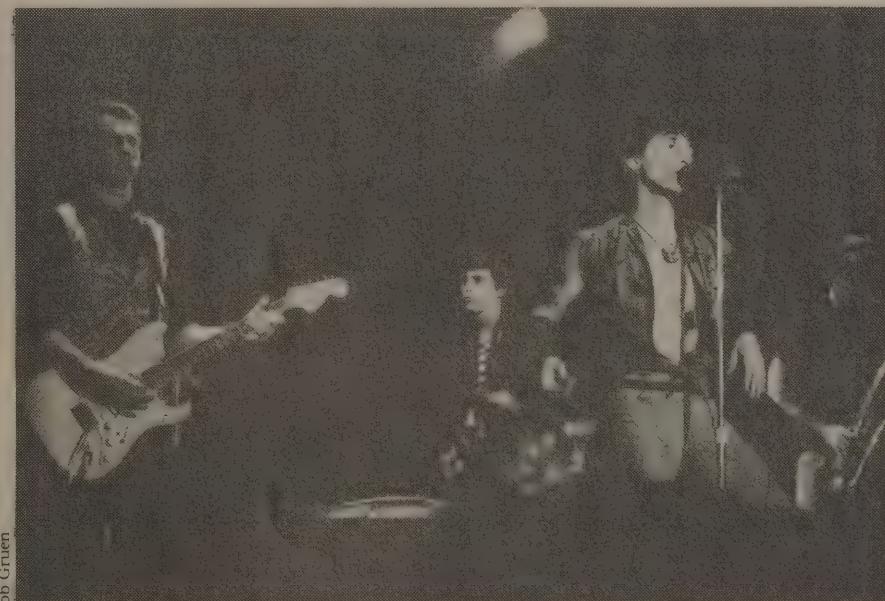
"I'd hate to be the customs official who goes through those trucks."

"Hopefully they won't say everything out of the trucks. The European show is a scaled-down version of the American show. Mainly because there's really no place to set that stage up. So basically what we did is scaled it down a little. But it's basically the exact same show. It's kind of funny, because the States stage I designed about two years ago, and I couldn't quite imagine it made smaller, but it works. There may be a stack less of Marshalls or a stack less of this, but the overall impression is the same. We fly it over in one plane, an airdrop over Europe."

In keeping with the times, Kiss isn't changing their costumes or show this time around. "Except Paul Stanley who has a new outfit. I don't know, I had a couple of ideas and I just wanted to do it. I have a new outfit and obviously the drummer has a totally new outfit. It's kind of similar to some things I've worn before. There were things that I'd had in the past, that were kind of like my favorite pieces. So I kind of went back and took a little of this and a little of that. It's not familiar. Something out of this closet and something out of that closet."

□Richard Robinson

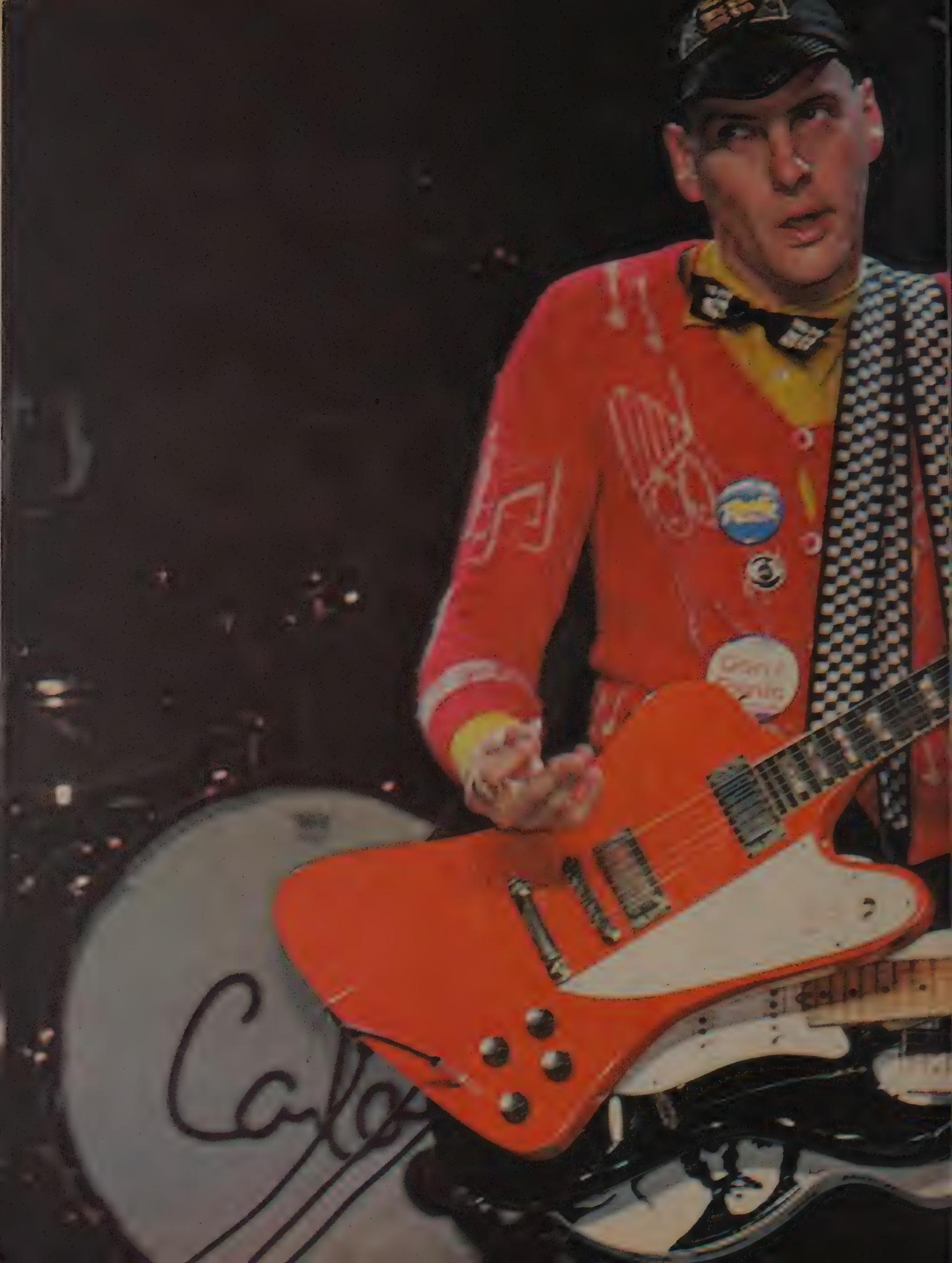
ROCK ACTION



Bob Gruen

CAPTION

Johnny Thunders latest line-up is called Gang War and they've been playing dates around NYC to various receptions. While some may think that co-front man Wayne Kramer's song list ain't as hot as Johnny's originals, it's still great to see JT in action. In this pic by Bob Gruen, the band does a date at The Ritz with a little help from Frank Infante of Blondie.

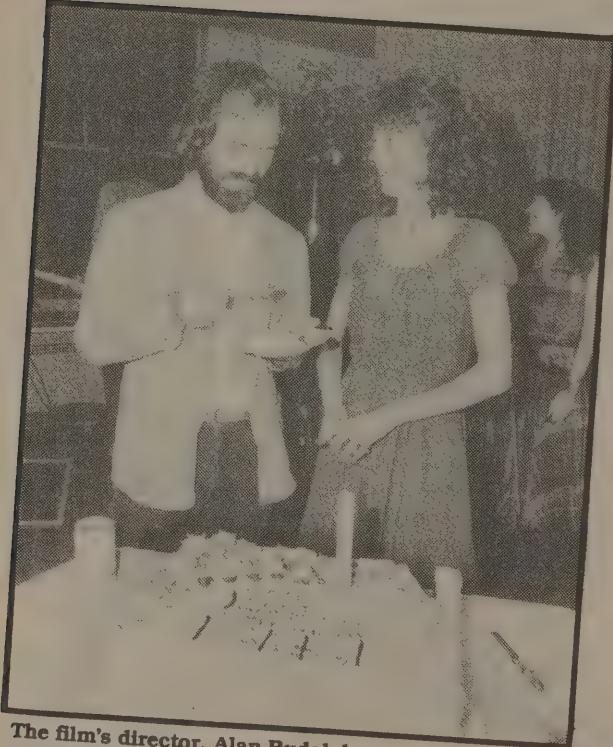


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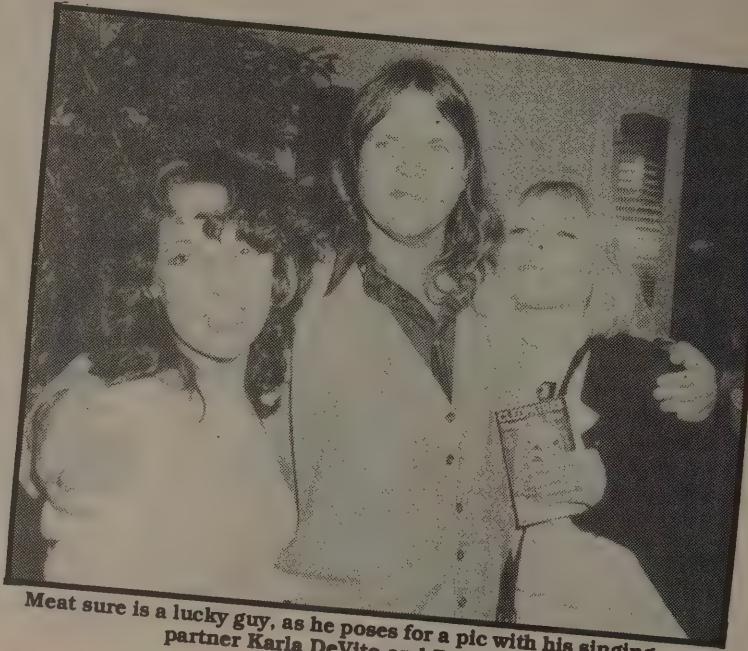


ROADIE CAST PARTIES INTO THE NIGHT

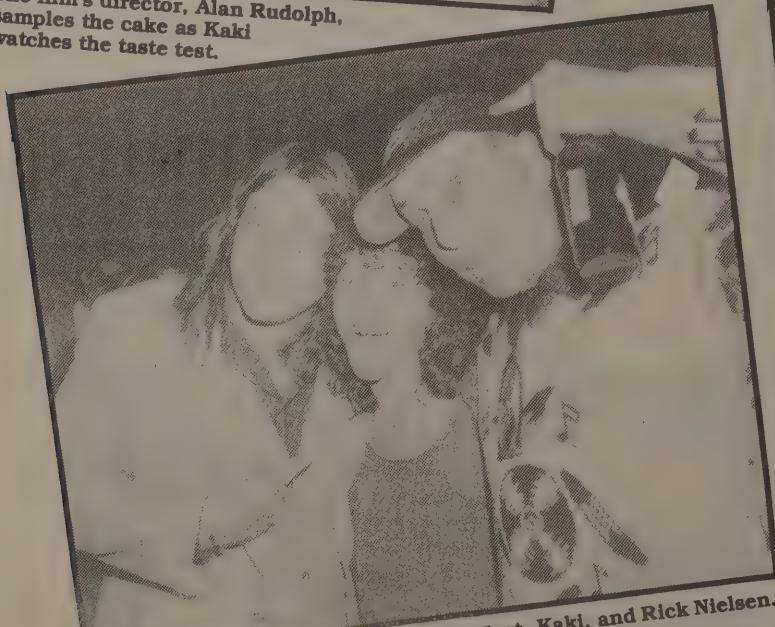
Following the premier of the movie, 'Roadie', it's rock and roll cast plus assorted friends had a party to celebrate the release of the film. Needless to say the stars were out that night and here are the exclusive pix to prove it.



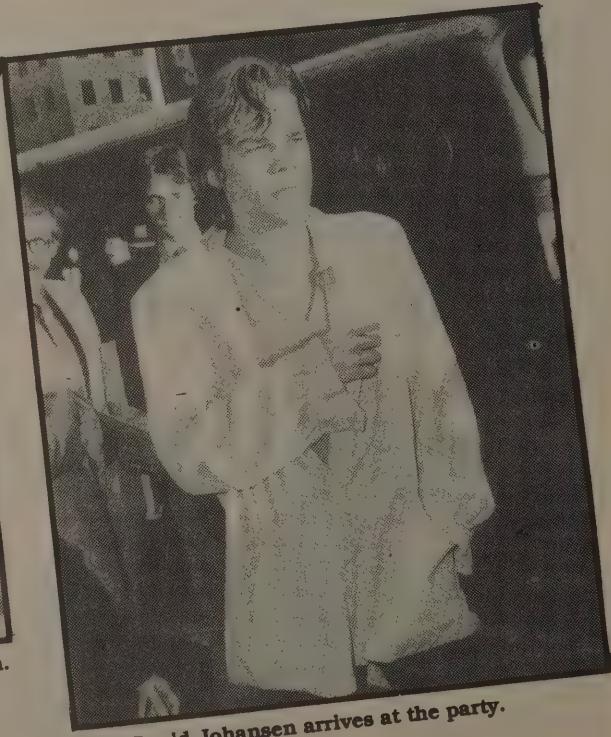
The film's director, Alan Rudolph, samples the cake as Kaki watches the taste test.



Meat sure is a lucky guy, as he poses for a pic with his singing partner Kaki DeVito and Debbie.



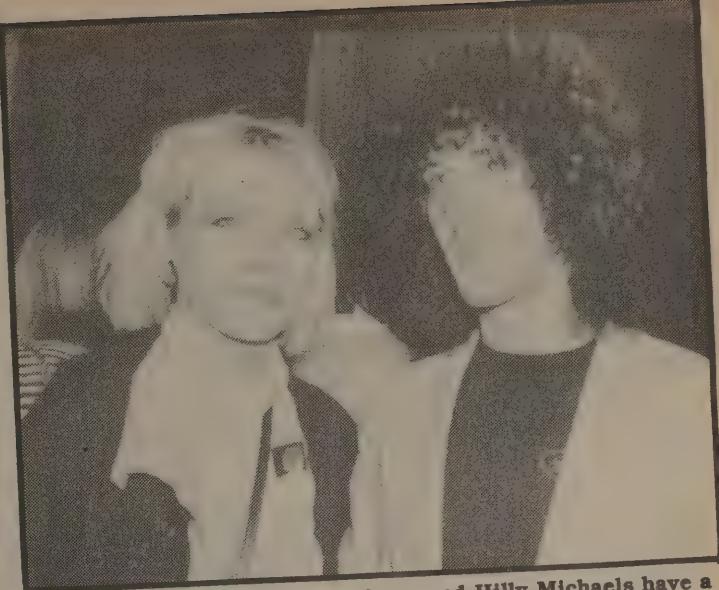
Enjoying themselves at the party are Meat, Kaki, and Rick Nielsen.



David Johansen arrives at the party.



Kaki Hunter, Keith Carradine, and Meat Loaf smile for the photos as the party gets under way.

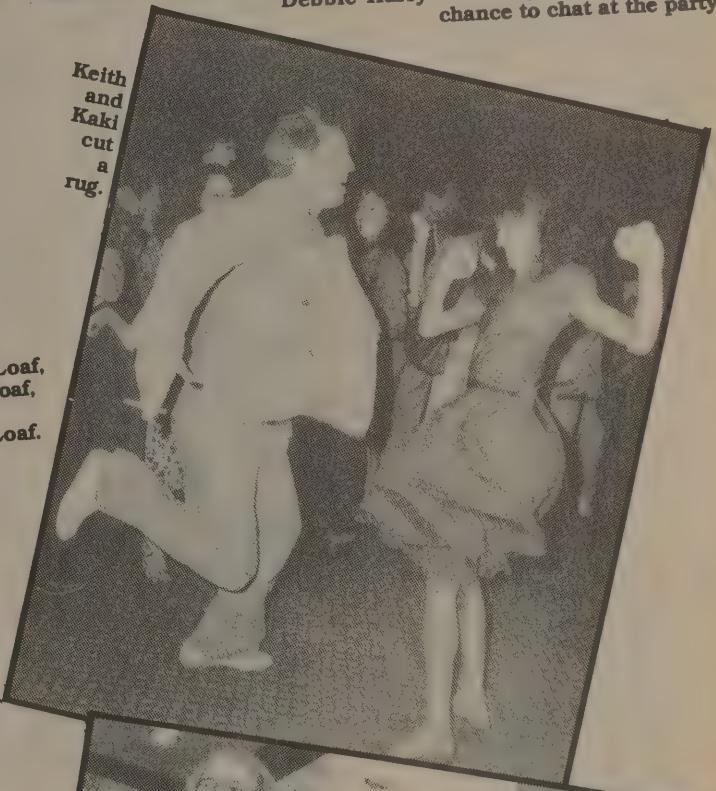


Debbie Harry and Hilly Michaels have a chance to chat at the party.



Meet the Loaf family: Leslie Loaf, Meat Loaf, and Pearl Loaf.

Keith
and
Kaki
cut
a
rug.



Meat chats with Alan Rudolph as Gary Busey joins them.



Posing for a pic are Jim Steinman and the Loaf family.

MICK JAGGER / KEITH RICHARDS

By Lisa Robinson

PART III

LR: Awhile ago, you told me you liked being in rock and roll because it kept you an adolescent.

Mick: Yeah, that was about eight years ago.

LR: No it wasn't. It was a few years ago.

Mick: I was younger then.

LR: You don't feel that way anymore?

Mick: No.

LR: Do you feel you have more responsibilities now?

Mick: No, I have less, actually. I have less responsibilities as far as a lot of things are concerned. And it's getting less and less and less. The thing is, I'm not really working enough. It seems to come and go. Sometimes you're working very hard, and then there are other times I just don't bother and I get kind of impatient with myself, but that's just how it seems to go. That's how you feel when you get older. That's what actually happens, because when you're young you never stop. You know what I mean, you just keep going until you reach a certain point in your work; you can reach it when you're twenty-one, or twenty-five, whatever, but everyone reaches it.

LR: Have you ever been tempted to just stop completely?

Mick: Well no, not really, not to stop. I don't really want to do that, it's bad enough things going so slow as now. But I think things are going to go much faster now, just me, because I've been marking time for a year — I haven't really done anything, so now I'm really doing some hard work. I'm going to work all the time, and not just sit around.

LR: Do you feel this sense of being MICK JAGGER? You know, in terms of pressure, having to top yourself all the time?

Mick: Topple myself off, you mean ... ha-ha ... yeah, of course I have to better myself. That's what we work for, everyone's the same way.



"The thing is, I'm not really working enough," said Mick. "It seems to come and go. Sometimes you're working very hard, and then there are other times I just don't bother and I get kind of impatient with myself, but that's just how it seems to go. That's how you feel when you get older."

LR: Do you feel that this album is a step in that direction?

Mick: I don't know, but I can tell you later. I could well be wrong, cause I've been wrong other times.

LR: When?

Mick: Well, one way you know if you've put out a good album is if people like it. Because you're putting out an enormous quantity, and you hope that an enormous amount of people

will buy it. If you make a painting and a gallery shows it and some bloke buys it and puts it on his wall, well then, people see it who come to his house. It might be a year out of the guy's life to make that picture. But

with us, we expect lots of people to like it, and if you have doubts, but people buy it, at least you can say that people liked it. But, something like "Exile On Main Street" — they didn't buy it, and I thought that was a good album.

LR: But now people are coming around to realize that.

Mick: Da da da da ... but where's the money? Buy it now.

LR: What of your albums don't you like? "Black and Blue"?

Mick: Yeah, that's pretty awful. Ummm, "Between The Buttons". Ha-ha-ha. As an album...

LR: It's got "Let's Spend The Night Together"...

Mick: Yeah, that's a good track, okay...

LR: "Ruby Tuesday"...

Mick: Yeah, but then that's it. That's the whole thing, and those were the days when a single could carry an album.

LR: "Cool, Calm, Collected" is on that, isn't it? I LOVE "Cool, Calm, Collected".

Mick: Ha-ha-ha.

LR: Really, I love it. What drugs were you taking when you recorded that?

Mick: Aspirin.

LR: What do you feel when you go out to these clubs and kids come up to you...

Mick: They never speak to me. LR: Well, you know what I mean. When you're out and about, and you're MICK JAGGER. Do you feel trapped with that image. I've asked you a million times. You never answer, not really.

Mick: No ... trapped ... no...

LR: Do you feel that there's no way out or you don't know where to turn to?

Mick: No ... no...

LR: And you don't want to make it in another field to prove...

Mick: Oh, that's another thing. Whether I'll do it or not is something else. I don't feel particularly trapped. It's easy to change if you know what you want to do. I don't feel trapped anymore than anyone else feels in their life. What I'm saying is, it's no different from you being trapped in whatever you're doing. If you want to go change your job you can do it. For me, it would be easy, say, if I just went out and didn't live in America for instance, or I just went and lived somewhere else, that would be the end of that. And you'd never see me again. I'd become a social gossip columnist in Paraguay.

LR: Aha. So you do feel tempted sometimes to just drop out...

Mick: No, I'd like to do some

"One way you know if you've put out a good album is if people like it," said Mick. "Because you're putting out an enormous quantity, and you hope that an enormous amount of people will buy it."

mad jobs, or crazy things, that would be funny.

LR: Like what?

Mick: I dunno. Gossip columnist.

LR: Back to the clubs. When you see those kids in them, what do you think you represent to them?

Mick: I don't know, and I don't care. I talk to the girls, ha-ha.

LR: This all still interests you?

Mick: You mean as an art form? Ha-ha. The social exercise?

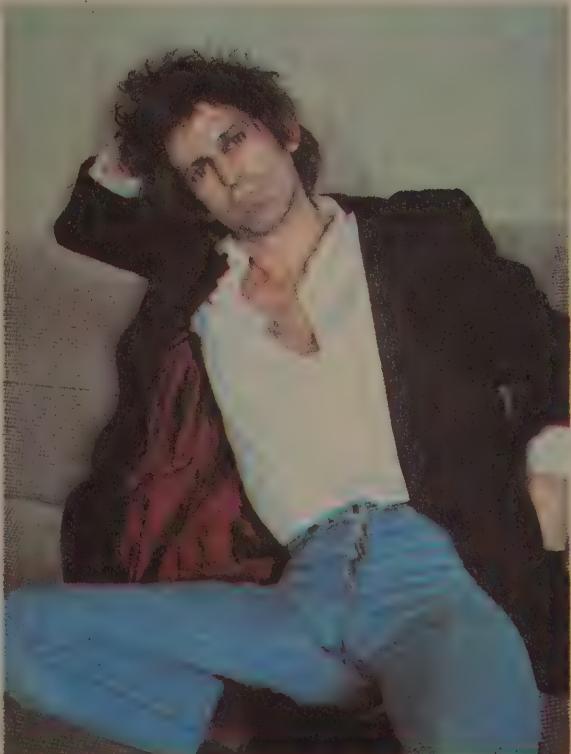
LR: Well, kids still want to go out, get drunk, hear music, dance, and pick people up.

Mick: Well, so do I, that's nice, as long as it's not what I want to do my whole life. It can be your whole life at sixteen. It was mine, and much more so being a musician cause it really is your life, but you really don't want to go and do that all the time. Even when you're sixteen and you think you're gonna do that all the time, you don't. You don't have to get married and settle down forever and ever, it doesn't have to be that either. There are other things to do.

LR: Do you want to make more money?

Mick: More money, and I'll give it all right to the music industry, ha-ha.

Annie Leibovitz



"There are some good bands around, there have always been good bands coming up," said Keith. "I mean it's no different to me than any other stuff that's come out in the last twenty years, it's a little too image conscious from my point."

LR: What are you going to wear on the next tour?
Mick: That is one of my major problems.

LR: Were there any songs that you agonized not putting on "Emotional Rescue"?

Keith: No, because like I said, there are two albums at least. *LR:* Has it happened before that when you do hear these things again they don't sound right? Later on?

Keith: Well, there's always that possibility, not that they don't work, but you may not want to go back and work on stuff that you were working on a year ago, because you're already into next year, and what you're doing now. I think the basic idea at the moment, my main idea with the tracks that we've got, is to work on them real quick and put the next album together as soon as we can. Because if this forty minutes of plastic becomes like two years to everybody in the band who's working on the record it becomes like "Gone With The Wind" or something, and all you get out of it at the end is still just one album (groans) and it's like all this time spent it's blown out of proportion in their minds.

I don't want to wait another year, or eighteen months, or two years, to put out another record, especially when we've got another good album in the can, at least as good as this one. It just needs a little more work on it to actually finish it and pull it together, most of it's mixed, even.

LR: The Clash told me that they had another album they wanted to rush out right away and the record company told them they couldn't because since this one was a hit, they wanted to have time to flog it.

Keith: Juice it, milk it, yeah. Other people's situations I can't speak for, but our record company does what they're told.

LR: Do you like this album? *Mick:* didn't seem so sure.

Keith: He's been working on it and seriously involved and wrapped up in it, so when it's finished, it's a bit like Alfred Hitchcock who had the same attitude towards his movies. He was only interested in them when he was writing them, and thinking about it, and working the shots out. The actual making of the movie used to bore him to tears. He'd rather give it to somebody else to do. He knew he couldn't,

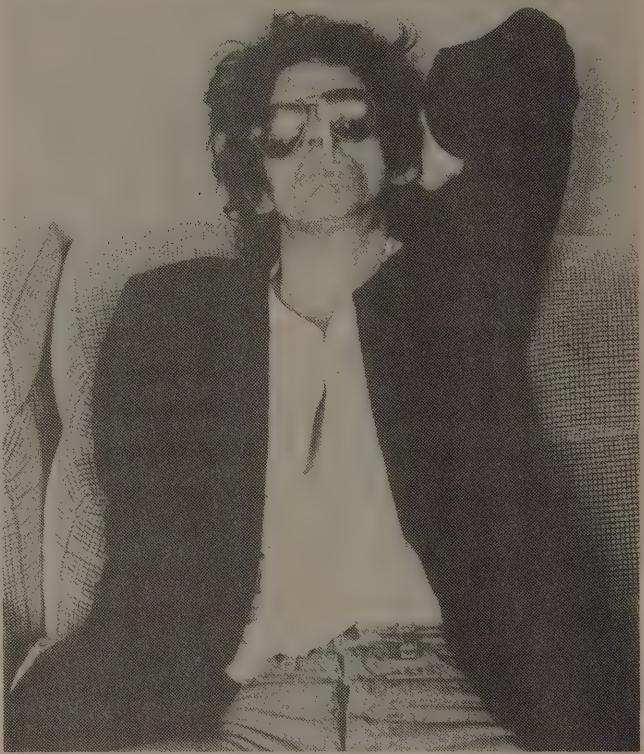
because then it wouldn't be done right. And I think that's sort of Mick's attitude; he's done it, and he's heard it so many times, we all have to a point, and it's such a release and a relief for Mick to have it all done, you know, that you don't want to hear it anymore. You ask him in two months time, he'll be back into it, and he'll like it.

LR: And you?

Keith: I love it. Otherwise it wouldn't be going out.

LR: Have you paid attention to the music that's been happening in the past few years?

Keith: No, I went deaf. Oh yeah, of course I have, and I say good. There are some good bands around, there have always been good bands coming up. I mean it's no different to me than any other stuff that's come out in the last twenty years, it's a little too image conscious from my point. It's kind of like the '60's, we'll put this band in these clothes, well, dye his hair... After all, I just saw a picture in the trades of Johnny Rotten signing autographs on a record store. I would have thought that would be totally against the grain... But anything other than California rock, anything but complacency, yeah, sure. I've done my best over the years to sort of change the course of things here and there, not even deliberately, but because rock and roll and popular music won't exist if it's boring.



Annie Leibovitz

"I've done my best over the years to sort of change the course of things here and there," said Keith, "not even deliberately, but because rock and roll and popular music won't exist if it's boring."



Annie Leibovitz

"I think the basic idea at the moment," said Keith, "my main idea with the tracks that we've got, is to work on them real quick and put the next album together as soon as we can."

PETER TOWNSHEND

■ By Lisa Robinson ■

PART II

LR: Why do you think that in a country that has as much spirit as you've said America does, we still look to England for much of the best music?

PT: Well, I don't know. But it must be difficult to grow up in a Middle West town, to be surrounded by Middle Western people, Middle West ideas, and not have anywhere that you can easily relocate to where you can get yourself in perspective. And I think that's what's different about America. There's no place like London where you can just get yourself in perspective and a lot of people come to London from the States ... or they go to Paris, but that's more for artists and writers. The popular place for people to relocate now is Berlin, because it's such a wasteland in a sense, you know, the towering threat of Communist takeover, and that affects people around, and it's a good place to go to find out who you are. Whereas in the States, it's easy to get lost. It's an enormous place.

LR: You don't live in the city, do you?

PT: Not exactly, I work in the city. I come here every day. I do desire to live in the city, but at the moment, I couldn't. I don't want my kids to live in the city. My life is a little bit different, because where I am now, we get enough aggravation just by my being around, and I feel that threatens my kids enough. It's not a threat, it's an invasion, I want my kids to feel like they're them, not like they're a part of me. And I think they're better able to do it in the countryside than stuck in the middle. Where I just feel that if I was living in Chelsea, I'd be so tempted to being my lifestyle and people around me in more.

It would be great for me to live in London. I think I'd be happier, and I would be more fulfilled, but I don't necessarily think that is would be better for my family, and I care very much about balance.

LR: Did you really write "And I Moved" from your solo album for Bette Midler?

PT: Yeah, whether or not she heard it, I don't know. You know, I had an office in New York for awhile, what I was trying to do was shift songs, not just for me, but other people in my publishing company, and I got two commissions — one from Art Garfunkel's manager and one from somebody at Bette Midler's office. She's always liked my work, and I got a message that she needed a song for an album, and I wrote that. I sent the tape and I got a note back from my office saying that it had been rejected as a bit too weird, and the same for the song I sent to Art. I saw him recently, and he said he had never heard it.

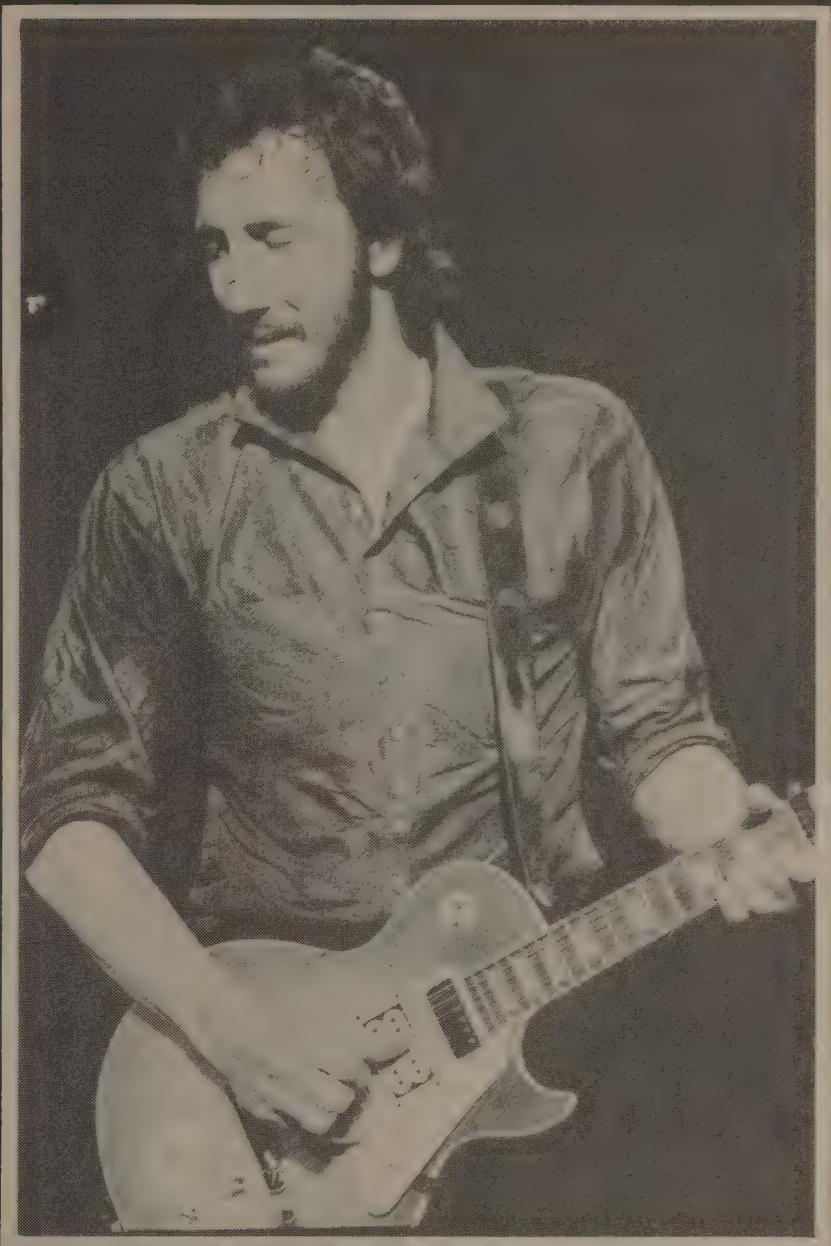
LR: What is "And I Moved" about?

PT: I don't know, really.

LR: Why have you said that it was dirty?

PT: I wrote it about a girl in a room undressing and seeing someone looking into the window, and instead of covering up, doing the reverse, she sort of said, oh why should I cover up. Chris Thomas tried to get me to sing it 'And I moved, and I saw her looking through my window'. And I said this is ridiculous, women don't go around looking through people's win-

Michael Putland/RETNA



"I accept the limitations that exist, and I accept the limitations that the past has created, but I don't feel that they weigh me down in the way that they did."

dows, it's a male thing. And 'he laid me back like an empty dress', in a way that's a nice feeling, it doesn't matter whether it's a he or a she, being laid back like an empty dress is good anyway. Weirdly enough, it's been one of the songs that's been most widely interpreted. Some people feel it's a coming out gay song, other people think other things, and I think it's all good because I don't know what it's about. But I did hear it wasn't right for Bette Midler, too subtle.

LR: I also heard you say you'd like to do other people's material. Whose?

PT: I said that? Well, I'll do an album of Ray Davies songs. Ha-ha.

LR: What was it like working with Chris Thomas?

PT: It was good. I'm looking forward to the next stint. I've got two more albums to do under that deal, and I'm very encouraged by the reception to this album.

LR: Do you really feel liberated from the whole "Who tradition" with Keith's death, and also, having new musicians work with you?

(Continued on page 57)

Exclusive Interview

ROCK'S SNOW WHITE WANTS TO SING (AND ACT)

Linda Ronstadt Talks With Lisa Robinson

Linda's hair
is more new wave now
than permanent wave,
but her music
is still timeless.



Linda Ronstadt, like many other rock stars have done before her, was making her acting debut. But unlike those who've opted for screen roles, Linda's first theatrical role was Mabel, the romantic lead in the New York Shakespeare Festival's live production of "The Pirates of Penzance".

Walking through Central Park during a rehearsal break shortly before the big opening night, Linda talked about her lack of previous acting experience.

"I was never even in a high school play," she said. "I never did anything except stand in front of a microphone and sing before. Yes, it is a coloratura role, but I've turned it into a boy soprano," she laughed. "I'm really not trained to sing, but I'm taking lessons now. I have the range for the role, I can reach all the high notes, but I didn't have the technique to project it. Now I have to get on the Nautilus machine for throats."

Linda said that she got involved in all of this because she wanted to do something in a smaller venue, but was never interested in a straight acting role. "If Ingemar Bergman thought I was perfect for some movie he wanted to do, then I might think he had something up his sleeve. But I don't think that's going to happen, and in the meantime I'm basically bored with everything that doesn't involve singing. I really like to sing. So this is perfect, because I'm not the most important character in the cast by far. Patricia Routledge, Kevin Kline, George Rose and Tony Azito are the most important because they carry the comedy, and they're all brilliant. We've got all these traditional pillars of the theater, all revered and respected, and then there's Rex (Smith, who plays opposite her as Frederick), and me, stumbling around."

"We're the wild cards in the cast, the ones with the least experience and background for something like this. But it's a really classy, high-quality production and it gives us something to aim for."

What are the differences between this and her rock and roll life? "Everything," she told me. "I have to be on time, and when was anything in rock and roll on time? In rock and roll, you're allowed to be forty-five minutes late before anyone even raises an eyebrow. I have to get up at nine o'clock in the morning, and before, unless I'd been up all night, I never even saw nine o'clock in the morning on the clock."

"I learned every single song all the way through, backwards and forwards, without looking at the book before I came here," she continued,

"but as soon as we started staging it, it all went right out the window. I forgot it all and it was a real shock because I learn lyrics one time through and I know all the words. But this took longer because they're so strange."

"I also had to figure out how to sing with my eyes open, without my back turned to the audience — which is something I do all the time in my concerts — and I can't unconsciously beat time to the music," she laughed, "because there's not supposed to be an orchestra there. The rock and roll stance is very defensive. This is far more ladylike, gracious and proper."

"We rehearse all day, have a break, then rehearse again, and then I go home virtually to bed, then get up and drag myself up the next day. This is hard work. But I'm doing only half the work that I see people doing around me. They all rehearse during their breaks with each other, warm up their voices, their muscles ... I'm going to have to work more, otherwise my friends are all going to come and laugh at me."

Linda acknowledged that she was the recipient of special attention, and said, "It's natural that there would be some focus on me because I'm coming from a different branch of the business. It would probably be the same thing if they hired Bjorn Borg to play Frederick..."

"I hope that I will bring a different audience," she ad-

Richard Dunkley



"I was never even in a high school play. I never did anything except stand in front of a microphone and sing before."

ded, "and I hope that Rex's audience comes and all the little girls scream over him. And also that the audience is as mixed up as the production. I really want everything to be as sociologically stratified as it possibly can be."

"I've started listening a lot to the recording of 'Snow White And The Seven Dwarfs'. Snow White is a character I've always been fascinated with; I love her voice, it's the most exquisite, tiny soprano. I've patterned Mabel on Snow White because she's really sweet natured and very forgiving, and genuinely innocent, but not naive. And, at the same time that she's

proper and Victorian, she's also gutsy. It's funny, because I realize I'm talking about a cartoon character, but I'm convinced it's the right one. I've always sort of thought of myself as a cartoon character anyway."

What would Linda like people to think about her performance? "That I did a competent job. I'm not going to be a brilliant actress overnight, but I think I can do a pretty good job with the singing. If I can do that to my satisfaction, and move around the stage without distracting the rest of the production, then I'll be happy." □

ROCK ACTION



Thomas Weschler

Seger was pleased when Tom Petty stopped by for a visit and Thomas Weschler snapped a pic of the two superstars. Seger was in Detroit playing for six nights at Cobo Hall with Mitch Ryder opening for him.

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HE'S SO SHY

(As recorded by The Pointer Sisters)

TOM SNOW
CYNTHIA WEIL

When I first saw him standing there
I longed to speak but did not dare
Something inside whispered to me
"You better move in carefully"
And then he smiled and turned away
That told me all he could not say
That's when I knew he wanted me
too
But I'd have to do some breakin'
through.

(He's so shy, he's so shy)
That sweet little boy who caught my
eye
(He's so shy, he's so shy)
I knew I'd have to get to know him
Got to carefully approach him
(But he's much)
But he's much too good to let get by
Woh yes he is.

Now holding him gently through the
night
Nothing has ever felt so right
And I'm so glad I took the time
That I had to take to make him mine
He still can do things to my heart

Just like he did right from the start
Each time I see that quality
That never stops attracting me.

Yeh he's so good looking
And he's really got me goin'
That sweet little boy who caught my
eye
I can't get enough of him
'Cause he's one in a million
And I'll love him (and I'll love)
'Til the day I die
Oh yes I will.

(He's so shy)
Ooh he's so shy
Yeah he's so shy
(He's so shy, he's so shy)
Oo-ee, oo-ee baby
Oo-ee, oo-ee baby.

Oh oo-ee baby
Ya know it's drivin' me crazy
(That's why I love my baby)
(I know it's driving me crazy)
It took a long time to know him
And I'm so glad I got to show him
That I'll love him
'Til the day I die.

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GIRL, DON'T LET IT GET YOU DOWN

(As recorded by The O'Jays)

KENNETH GAMBLE
LEON HUFF

Don't let it get you down
Girl don't let it get you down
I'll bring you back around
Girl I'll bring you back around.

He broke your heart and made you
cry
He took your love then said goodbye
You live and you learn
Experience will teach you ev'ry time
I told you I'd be standing here
'Cause I'm the next in line.

Don't let it get you down
Girl don't let it get you down
I'll bring you back around
Girl I'll bring you back around.

He promised you security
But it was only fantasy
Here's my shoulder it's for you to
cry, to cry on
I offer you a true love
A love you can rely on.

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DON'T MAKE ME WAIT TOO LONG

(As recorded by Roberta Flack)

STEVIE WONDER

I never mind waiting
Ooh ooh.

First a glance then a smile
Warmer than all of the heavens
Whispering to me your name
And asking of me the same
First a song then a dance
That could have lasted forever
But time said we had to part
Not caring if it broke our hearts
You said "hope we meet again"
I said "yes just tell me when
Please don't make me wait too long"
Hurry baby
Don't make me wait too long
I never mind waiting
I never mind waiting.

First a note then a call
With such tender conversation
I knew all right it would be
If you came to visit me
First a kiss then we were gone
To love's magicland together
But morning said you must go
Not caring if it hurt us so
I ask you will we again
You said yes just tell me when
Please don't make me wait too long
Don't make me wait too long
Hurry baby
Don't make me wait too long
I never mind waiting
Just don't make me wait too long.

I promise to wait here
I never mind waiting
Just don't make me wait too long.

First you're here then you're gone
It's that same old heartbreak story
Thought that you'd be in my life
For more than just one night
But you say you got to leave
It destroys me boy it hurts me
Tell me what did I do wrong
For you to leave me all alone
I don't care how long you'll be
Cause I will wait patiently
But please don't make me wait too long.

I believe in you
And I don't mind what you do
Just please don't make me wait too long.

Don't make me wait too long
Don't make me wait too long
I never mind waiting
Just don't make me wait too long.

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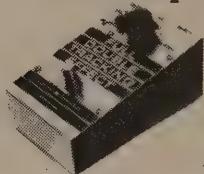
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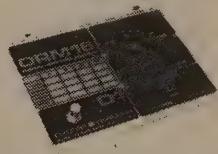
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EMOTIONAL RESCUE

(As recorded by The Rolling Stones)

MICK JAGGER
KEITH RICHARDS

Is there nothing I can say

Nothing I can do

To change your mind

I'm so in love with you

You're too deep in

You can't get out

You're just a poor girl

In a rich man's house

Ooh ooh ooh ooh ooh ooh ooh

Ooh ooh ooh ooh ooh ooh ooh

Yeah baby I'm crying over you.

Don't you know promises were

never made to keep

Just like the night

They dissolve in sleep

I'll be your saviour

Steadfast and true

I'll come to your emotional rescue

I'll come to your emotional rescue

Ooh ooh ooh ooh ooh ooh ooh

Ooh ooh ooh ooh ooh ooh ooh

Yeah the other night

Crying

Crying baby yeah

I'm crying

Yeah I'm crying baby

I'm like a child baby

Like a child yeah

So like a child, like a child, like a child,

child, like a child.

You think you're one of a special breed

You think that you're his pet

Pekinese

I'll be your saviour

Steadfast and true

I'll come to your emotional rescue

I'll come to your emotional rescue

Ooh ooh ooh ooh ooh ooh ooh
Ooh ooh ooh ooh ooh ooh ooh

Yeah I was dreaming last night

Last night I was dreaming

How you'd be mine

But I was crying

Like a child

Yeah I was crying

Crying like a child

You will be mine, mine, mine, mine,
mine

All mine

You could be mine, could be mine,
could be mine

All mine.

I come to you so silent in the night
So stealthy, so animal quiet

I'll be your saviour

Steadfast and true

I'll come to your emotional rescue

I'll come to your emotional rescue

Ooh ooh ooh ooh ooh ooh ooh

Ooh ooh ooh ooh ooh ooh ooh

Yeah you should be mine, mine

Ooh.

Um yes

You could be mine

Tonight and every night

I will be your knight in shining

armour

Coming to your emotional rescue

You will be mine

You will be mine all mine

You will be mine

You will be mine all mine

I will be your knight in shining

armour

Riding across the desert

With a fine Arab charger.

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HOW DO I SURVIVE

(As recorded by Amy Holland)

PAUL BLISS

I'm not strong enough

Just to smile and make things easy
I can't put on that brave face any

more

Always took it for granted
That I could take whatever you gave

me

I guess you never really know for
sure.

How do I survive
If you break my heart.

I've got no excuses for being your
fool

I never thought that it would be
forever

But after so much time together

I've come to depend on you

What else am I supposed to do.

'Cause there was never a doubt in
my mind

It wouldn't be easy

But I never realized

How much you mean to me.

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sion.

'Cause there was never a doubt in
my mind

How it was meant to be

So who do I turn to darlin'

If you should leave

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FAME

(As recorded by Irene Cara)

DEAN PITCHFORD
MICHAEL GORE

Baby look at me

And tell me what you see

You ain't seen the best of me yet

Give me time I'll make you forget the
rest

I got more in me

And you can set it free

I can catch the moon in my hand

Don't you know who I am

Remember my name.

I'm gonna live forever

I'm gonna learn how to fly

I feel it comin' together

People will see me and cry

I'm gonna make it to heaven
Light up the sky like a flame
I'm gonna live forever
Baby remember my name
(Remember, remember, remember,
remember
Remember, remember, remember,
remember).

Baby hold me tight

'Cause you can make it right

You can shoot me straight to the top

Give me love and take all I got to give

Baby I'll be tough

Too much is not enough

I can ride your heart till it breaks

Ooh I got what it takes.

(Repeat chorus)

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PAPILLON (a/k/a Hot Butterfly)

(As recorded by Chaka Khan)

GREGG DIAMOND

A faded photograph I mailed to you
With feelings I don't want to face
And a love song of surrender in blue
I remember when you took my
breath away.

Chanson papillon

When we were very young

Like butterflies, like a hot butterfly

Chanson papillon

We had just begun

We let it slide on by

We had an alibi

Ah a butterfly

Ah a butterfly

All our memories are burning in time
Like a bitter sweet perfume
Can you tell me how a love that's so
fine
Could have climaxed in a single
afternoon.

Gone are all the days of instant
romance

And the nights of slow goodbye
It was a time of life when foxy was a
dance

But then you got wise to all my
alibies.

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Century Park East, Los Angeles, CA
90067.

DANCE TURNED INTO A ROMANCE

(As recorded by The Jones Girls)

KENNETH GAMBLE
LEON HUFF

A dance turned into a romance
The very first time we danced across
the floor

A dance turned into a romance
It felt so good I came right back for
more

I like the way you move your body
Especially when your body is movin'
close to mine

Then you asked me for a date
Oh I could hardly wait
To give you my phone number.

A dance turned into a romance
The very first time you held me in
your arms

A dance turned into a romance
I was hypnotized, captured by your
charms

We danced and danced the whole
night thru

And all I can think about is makin'
love to you

And then you took me home
And we were all alone
And you kissed me on my lips.

A dance turned into a romance
You swept me right off, you swept
me off my feet

A dance turned into a romance
I couldn't help but fall
Because you are so sweet.

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Music.

Now, Even If You Have Been Thin For Years, You Can **GAIN UP TO 5, 10, 15 POUNDS**

**without dangerous drugs, without exercise,
without unpleasant tasting medicines,
MEN—an impressive manly body,
WOMEN—a curvier, glamorous figure.**

If you had started this amazing method just a few short weeks ago, right now you could be up to 5, 10, even 15 pounds heavier or more!

At last, no matter what you have tried, no matter what you have done, if you are a normally healthy person, you can gain up to 5, 10, 15 pounds or more safely, surely, pleasantly, and that's a guaranteed money-back fact.

Yes now, even if you have been thin for years, you can have the fuller, more attractive body you have always wanted without dangerous drugs, without heart-straining exercise, without unpleasant tasting medicines!

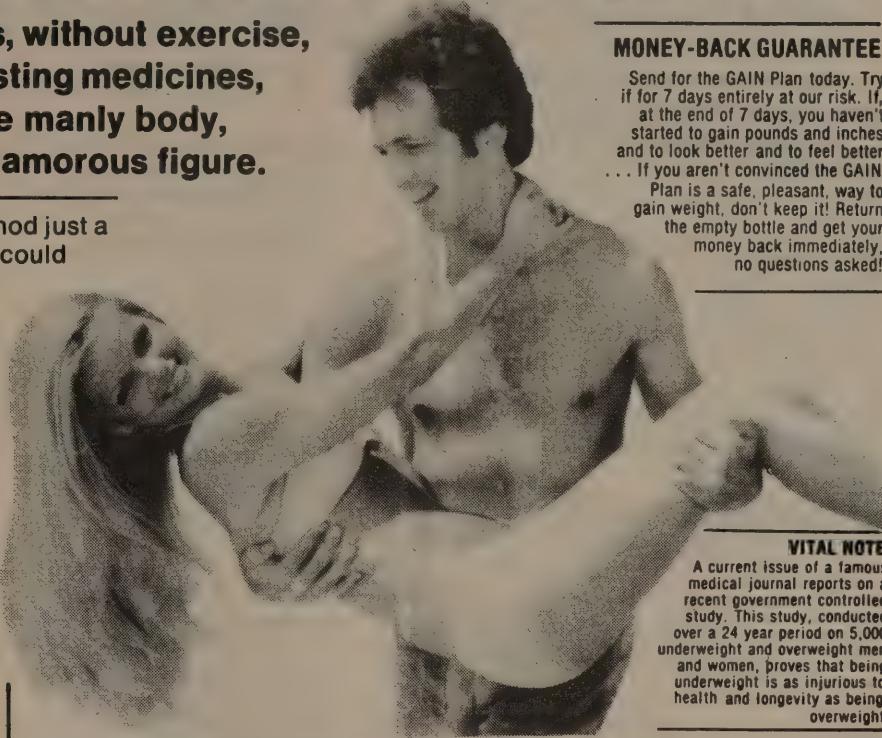
This exciting method is easy, pleasant, and medically sound beyond a shadow of a doubt, and your own Doctor could tell you the same thing.

HERE'S ALL YOU DO

Before meals, or whenever you feel like it, you take delicious, chewable, nutritionally fortified GAIN tablets and that's it! No other medication to take. Nothing difficult or unpleasant to do, and without even being aware of it, a wonderfully exciting change takes place.

Those high-calorie GAIN tablets are rich in body-building materials! They not only add weight themselves, but they sharpen your appetite! You look forward to meal-times, and without even realizing it, you start to eat more and almost immediately the weight gaining process begins!

As you follow your GAIN Plan which includes nutritional high calorie menus. You add pounds and inches to your arms, legs, chest, hips, everywhere. You'll be amazed at the fantastic transformation that occurs... as thin, unattractive areas start to develop into new magnetic appeal. You'll be



VITAL NOTE

A current issue of a famous medical journal reports on a recent government controlled study. This study, conducted over a 24 year period on 5,000 underweight and overweight men and women, proves that being underweight is as injurious to health and longevity as being overweight.

thrilled to discover that as you gain weight you will have more pep and energy for all the wonderful things in life!

THINK OF WHAT THIS CAN MEAN TO YOU

If you are one of those unfortunate people who can't wear all the new high style clothes you want to wear... if you are ashamed of the way you look in a bathing suit... embarrassed because your legs are too thin and spindly... your chest is too flat... your arms aren't the full, rounded limbs they were meant to be... If you long for a more attractive-looking body, the safe, pleasant GAIN Plan can be the answer to your prayers!

Yes, now, with the GAIN Plan to help, it's so easy, so pleasant to add pounds and inches of firm, attractive flesh... so fulfilling to feel better, stronger, more vital and alive! But don't take our word for it. Prove it to yourself at our risk!

If you sincerely want to gain weight, and to look better and feel better as a result,

HERE IS OUR OFFER...

We honestly believe the GAIN Plan to be the finest and most effective product of its type sold anywhere in the world today, and to prove our confidence, we are backing that statement up with this honest, straightforward offer...

Try the fabulous new GAIN Plan in your

GAIN IS SAFE

GAIN is not a dangerous drug, medicine or a fishy-tasting oil. It is made of safe, pure ingredients, contains nothing which could possibly harm you, and may even be taken with complete safety by children.

MONEY-BACK GUARANTEE

Send for the GAIN Plan today. Try it for 7 days entirely at our risk. If, at the end of 7 days, you haven't started to gain pounds and inches and to look better and to feel better...

If you aren't convinced the GAIN Plan is a safe, pleasant, way to gain weight, don't keep it! Return the empty bottle and get your money back immediately, no questions asked!

own home at our risk. Subject it to any test you like. Weigh yourself before you start. Weigh yourself later. If you haven't started to see substantial weight gain within 7 days, and if you don't feel better and look better as a result, or, if you are not completely satisfied for any reason, PAY NOTHING! It's just as simple as that.

If you are in doubt... even if you think nothing can possibly help you, for the sake of your appearance, and your happiness, at least try it! If the GAIN Plan works the way we know it will, you'll agree it is worth the few dollars it cost.

On the other hand, if it doesn't work the way you expected, it costs you nothing, and a least you have had the satisfaction of trying it at our expense.

What could be fairer than that? The next move is up to you. Once and for all, determine to do something about your underweight! We know you'll be happy you did.

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 SAVE \$5.00! Order 3 for \$25.00
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cash, check or money order

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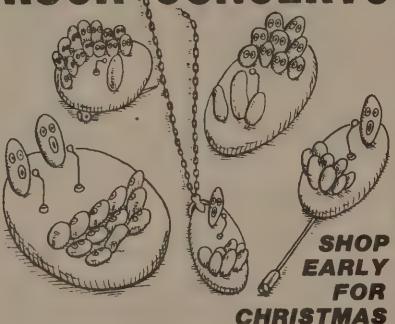
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FUNTIME

(As recorded by Peaches & Herb)

KENI ST. LEWIS
FREDDIE PERREN

Funtime
Strolling in the sunshine
In your lifetime
Get a little funtime
Funtime.

You and your baby together
On a picnic in the park
Under a tree
Where you promise to be
Very careful with her heart.

So let the spirit inside
Spread its wings and fly
Upward to the sky high, higher.

Funtime
Strolling in the sunshine
In your lifetime
Get a little funtime
Funtime.

Sounds of music in the air
People dancing everywhere
See-saws going up and down
Merry-go-round going round and round.

Say you better come on
Don't take so long
Say you better come on.

Feel that warm and gentle breeze
Calling you and me
Time to sail away

Pick a dream and go sailing.

Funtime
Strolling in the sunshine
In your lifetime
Get a little funtime
Just for fun.

One for the money
Two for the show
Three to get ready
Let the good times roll.

Say you better come on
Don't take so long
Say you better come on
Say you better come on
Don't take too long
Say you better come on.

So let the spirit inside
Spread its wings and fly
Upward to the sky
High, high, higher.

Funtime
Strolling in the sunshine
In your lifetime
Get a little funtime
Funtime.

So come on everyone
Let's get it on
Just for fun.

So come on everyone
Let's get it on
Just for fun.

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RED LIGHT

(As recorded by Linda Clifford)

DEAN PITCHFORD
MICHAEL GORE

I worked so hard to get me a man
Don't try to take him away
I love my man like nobody can
Don't try or you're gonna pay
You've been getting too close
You've been going too far
Who do you think you are
Some kind of star.

You're heading for a red light, hot
night, bad fight, dynamite
A red light, hot night, bad fight,
dynamite
Red's the color of hot
Hot's the fever I got
Bad enough it could burn you
Red is all I can see
Hot is how it will be
Bad for you if you mess with me
Red light.

Now I don't want you hangin'
around

My man is too hard to hold
But if you plan on hangin' round
I plan on stopping you cold
'Cause I'm ready to rock
And I'm ready to roll
I'm raging out of control
Look out below.

You're heading for a red light, hot
night, bad fight, dynamite
A red light, hot night, bad fight,
dynamite
Red's the color of hot
Hot's the fever I got
Bad enough it could burn you
Red is all I can see
Hot is how it will be
Bad for you if you mess with me
Red light.

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How to make others secretly DO YOUR BIDDING with the astonishing power of **AUTOMATIC MIND COMMAND!**

Here's how to get started in just 3 minutes . . .

Dear Friend:

New power is about to leap into your life . . . an astonishing way to control the thoughts and actions of others without their knowing it . . . no matter how much they may *not* want to follow your instructions, they carry them out to a "T" every time!

With "Automatic Mind-Command" you'll be running the show. Make a wish, turn on The Power, and watch those around you drop everything and do what they're told.

And nobody will even have the faintest idea that you're behind it all. That's the beauty of "Automatic Mind-Command"—you are the only one who knows what's going on—you alone decide when things should start . . . stop . . . change around.

CONTROL YOUR FRIENDS OR STRANGERS!

You can use it to control your friends or strangers, one at a time or in large numbers, at any time, and ANY WAY YOU LIKE.

For example: You go into a bank for a loan. The credit man smiles but says "Sorry. You don't qualify for a loan right now; however, if there's anything else I can do for you, I'd be glad to . . ." Then in a flash, his tune changes when you let loose your "Automatic Mind-Command." He continues, "In fact, we'll be glad to give you \$1,000 more than you asked for. And any time you want more, just see me personally! Thank you so much for coming by!"

Impossible? You'll be doing things like that every day without even thinking about it. As soon as you need something done, it's *done*! The people who do these things for you will remember what they did, but not *why*:

FUN POWER—TOO!

You can have a lot of fun with this power, too. Look how Evelyn C. used it at work . . . One day, while sorting papers, her boss angrily inquired why she had to make so much noise—and scolded her in front of everybody. Evelyn said nothing, but smiled to herself—for she had just turned on the "Automatic Mind-Command" . . . Suddenly the boss apologized for being a scoundrel. "Please . . . I'm sorry," he said, in front of everybody. "I'd like to make it up to you!" And he told her what a wonderful person she was! When Evelyn turned the power off, the boss just stood there with an open mouth, wondering what made him say all those things.

Think what this power can mean in your life. You need money . . . and it's there! You want some affection . . . you'll be smothered! You want peace and quiet . . . the world stands still!

NO MORE SECRETS WILL BE KEPT FROM YOU!

People who think they can hold back the facts will meet their master in you! You just fire a little "Automatic Mind-Command" at them, and they'll sing like meadowlarks . . . Nona J. was at her wits' end when she tried to find the money she'd put aside to pay the rent—it was gone. A frantic search through the house turned up nothing. There was only one possibility left . . . she asked Billy. A look of surprise crossed his face. No—he hadn't seen any money. But Nona didn't believe him, and started using "Automatic Mind-Command" to find out if he was telling the truth. Suddenly Billy reached into his pocket and took out a roll of money. After giving her the money, he acted as if nothing had happened!

Think how many secrets must be hidden all around you! Things your spouse won't tell . . .

ABOUT THE AUTHOR

Scott Reed is one of the nation's leading mind-power experts. Presently engaged as a writer on developments in the behavioral sciences, his revelations about the unseen world of the mind have been read by millions. A graduate of the City University of New York, his own life is living proof of "Automatic Mind-Command."

A Master Researcher, Metaphysician, and Psychic Advisor, he has helped countless men and women find true happiness. He has the rare ability of writing clearly and simply so that even the most profound truths can be plainly understood by anyone.

your neighbors won't say . . . your boss keeps quiet about . . . ALL BROUGHT INTO THE OPEN JUST FOR YOU!! They'll tell you all their secrets, but they won't know why.

Hold on now, because I haven't told you yet about the best part of "Automatic Mind-Command."

You may have to bolt your door to keep people from overwhelming you with love, gifts, favors, rewards! Perfect strangers will be walking up to you and asking, "How are you? Can I do anything for you?" They will never suspect that "Automatic Mind-Command" is impelling them to like you, please you . . . and automatically want to help you.

INSTANTLY YOUR LIFE IS CHANGED!

At first, I couldn't believe it. And yet I know this to be true from my own personal experience . . . time after time. For example . . .

A STRANGER HANDS HIM \$500—Harry G., a low-paid factory worker, wanted to start a business of his own. All he needed was cash to get started, but no one would give him the money. Finally someone told him how to use "Automatic Mind-Command"—and Harry laughingly tried it. A short time later, a perfect stranger handed him \$500—saying he'd heard about Harry's plan, and was eager to help him get started!

Unusual? Not at all . . . things happen everyday with "Automatic Mind-Command."

RECEIVES NEEDED CASH QUICKLY!—Mrs. Thelma J. reports, "I needed money badly." Her husband hadn't worked in months, and their savings were running out. Then she discovered "Automatic Mind-Command"—and turned on the power immediately! The next morning she received a package containing several hundred dollars from friends and well-wishers she never knew existed!

In all history, few indeed are the ones who have recognized "Automatic Mind-Command." The rest, who do not use it, pay the penalty in suffering, wishing, hoping, dreaming . . . Now I say to you: Wish no more!

HOW TO GET STARTED IN JUST 3 MINUTES!

Minute #1—Fill out the No-Risk Coupon and mail it to us.

Minute #2—When you receive a package in the mail from us, open it.

Minute #3—Lift the front cover, and let the secret feed itself in to your mind automatically.

After that, sit back, relax—and see how this power can work for you. It's as simple as that! It won't cost you one penny unless it works!

IN THAT INSTANT, YOU WILL ALREADY BE ABLE TO USE "AUTOMATIC MIND-COMMAND" FOR THE FIRST TIME . . . for money, love, healing, protection, and much more!

Imagine the thrill—after a lifetime of "scrimping" and "penny-pinching"—to see a tidal wave of riches rolling into your life from every direction—pay raises, bonuses, gifts, legacies . . . a rising tide of good fortune!

MORE AMAZING CASE HISTORIES!

And it's all just minutes away! Larry S. wanted to see his girlfriend—although he had no idea where she was—and no way of

SOME OUTSTANDING FEATURES THAT CAN CHANGE YOUR LIFE!

- The amazing power you now possess
- How to get something for nothing
- Why this method must work for you
- Your "instant" fortune maker
- You can get rich quickly and easily
- "Instant" money can be yours
- A magic spell that works living miracles
- How this secret can bring you anything you desire
- Help from the invisible world
- How to "Tune In" on the secret thoughts of others
- The greatest love spell of all
- Formula for a happy marriage
- How to dissolve all kinds of evil
- How to win the future of your choice

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contacting her by letter or phone. From far away . . . he began using "Automatic Mind-Command!" In that instant, his girlfriend knew what she had to do. She dropped what she was doing, excused herself and hurried to visit him. Arriving in record time—she hugged and kissed him, explaining that "something" told her he wanted and needed her, and what could she do for him!

Now here's a most fantastic use of "Automatic Mind-Command"—one I'm sure you'll agree proves that here is a power which staggers the imagination!

For example, cases of health-symptoms relieved with "Automatic Mind-Command!" John C. reports that his hearing now seems normal again! Warren W.'s blurred eyesight cleared, sharpened, and now seems normal! Lydia E. says her arthritic symptoms of soreness and stiffness in the fingers were relieved when nothing else seemed to help, and Mrs. M. S. was surprised when her leg pain disappeared. Bella S., who complained of "ulcerative colitis" with stomach cramps and diarrhea, obtained fast relief . . . And others report relief from complaints of high blood pressure, heart symptoms, "migraine" headaches, weakness, dizziness, fatigue, and more.

It's simple, easy, and automatic to apply!

YOURS TO PROVE—AT OUR RISK!

So you see, life can be beautiful with "Automatic Mind-Command." To discover its amazing power let it put you on the road to a NEW LIFE . . . filled to the brim with riches, love, pleasure and all the wonderful luxuries of the world . . . and more! You owe it to yourself to try it! Why not send in the No-Risk Coupon—TODAY!

Sincerely yours,

Scott Reed

— MAIL NO RISK COUPON TODAY! —

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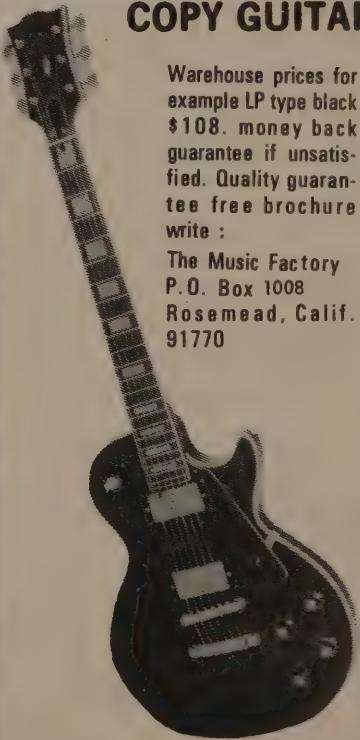
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OUT HERE ON MY OWN

(As recorded by Irene Cara)

MICHAEL GORE
LESLEY GORE

Sometimes I wonder where I've been

Who I am, do I fit in
Make believin' is hard alone
Out here on my own.

We're always provin' who we are
Always reachin' for that risin' star
To guide me far and shine me home
Out here on my own.

When I'm down and feelin' blue
I close my eyes so I can be with you
Oh baby be strong for me
Baby belong to me
Help me through

JUST LIKE YOU

(As recorded by Heat)

TOM SAVIANO
JEAN MARIE ARNOLD

Just like you
To take me higher
Just like me
To make you care
Just like you
To be the one who's always there.

Just like me
To take you higher
Just like you
To make me care
Just like me
To be the one who's always there.

You came callin'
And I'm fallin'
You're like a fire
And I feel like a flame
So consumin' what you're doin'
Love made me over
I'll never be the same.

Just like you
To take me higher
Just like me
To make you care
Just like you
To be the one who's always there.

Hypnotizin', mystifyin'
I feel the magic in ev'ry word you say
Soul inspired love desire
When you're near me my love won't
slip away
Love won't slip away
Love won't slip away
Hey hey hey.

Help me need you.

Until the morning sun appears
Making light of all my fears
I dry the tears I've never shown
Out here on my own.

When I'm down and feelin' blue
I close my eyes so I can be with you
Oh baby be strong for me
Baby belong to me
Help me through
Help me need you.

Sometimes I wonder where I've been

Who I am, do I fit in
I may not win
But I can't be thrown
Out here on my own, on my own.

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GIVE ME THE NIGHT

(As recorded by George Benson)

ROD TEMPERTON

Whenever dark is falling
You know the spirit of the party
Starts to come alive
Until the day is dawning
You can throw out all the blues
And hit the city lights
'Cause there's music in the air
And lots of loving everywhere.

So give me the night
Give me the night.

You need the evening action
A place to dine a glass of wine
A little late romance
It's a chain reaction
We'll see the people of the world
Coming out to dance
You need it so come on out tonight
And we'll lead the others on a ride
thru paradise
If you feel alright
And we can be lovers
Cause I see that starlight look in
your eyes
Well don't you know we can fly.

And if we stay together
We'll feel the rhythm of the evening
taking us up high
Never mind the weather
We'll be dancing in the street
Until the morning light.

So give me the night
Give me the night
Cause there's music in the air
Give me the night
Just give me the night.

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Is it true the amazing secret of TELECULT POWER

AUTOMATICALLY BRINGS YOU ANYTHING YOU DESIRE.

And in 10 seconds starts to draw Riches, Love, Fine Possessions, Friends, Power, Secret Knowledge, and much more into your life? See for yourself!

Yes, a staggering miracle has happened; A brilliant psychic researcher has discovered a secret—so powerful that it is said to bring your desires to you, from the invisible world, like a blazing streak of lightning!

Yes, how would you like to be able to sit in your living room, give the command for love, and instantly have your loved one appear at your side? Or give the command for money, and suddenly find a big, thick roll of dollars in your hand?

Now, an astonishing book called TELECULT POWER lays bare this magic secret, and shows how it can bring fortune, love, and happiness. "All opinions stated here actually reflect my views," says Reese P. Dubin, author. In his book he makes this shocking claim . . .

"Great Wealth And Power Can Be Yours!"

Admittedly, the concept this book proposes is completely opposed and contrary to normal human knowledge and experience. "But at this very moment," says Mr. Dubin, "I have startling proof that I want you to see with your own eyes! I want to show you . . .

- How diamonds and jewels have appeared, seemingly out of nothingness, shortly after the use of this strange secret!"
- How a man used this method for a pocketful of money!"
- How a woman used it to fill an empty purse!"
- How a farmer received a pot full of gold!"
- How another user Teleported a gold jewel box to her, seemingly out of thin air!"
- How a woman used this method to regain her lost youth!"
- How a man, growing bald, claims he renewed the growth of his hair with this secret!"
- How a woman used it to bring her mate to her, without asking!"
- How another woman summoned a man to her out-of-thin-air!"
- How a man heard the unspoken thoughts of others, with this secret!"
- How a woman saw behind walls and over great distances, with it!"
- How a man broadcast silent commands that others had to obey!"

Let us now clearly demonstrate to you the scientific basis behind the new wonderworking, Miracle of TELECULT POWER!

"How Telecult Power Brings Any Desire Easily And Automatically!"

For many years, Reese P. Dubin dreamed of a way to call upon the invisible forces at work all around us. He spent a lifetime digging and searching for the secret. These investigations brought him knowledge that goes back to the dim recesses of the past.

One day, to his astonishment, he discovered that he could actually broadcast silent commands, which others instantly obeyed. Using the secret he tells you about in this book, he tried it time after time — commanding others to sleep, get up and come to him, talk or not talk — and act according to his silent wishes. It worked every time!

Working relentlessly from this evidence, Reese P. Dubin succeeded in perfecting a new kind of instrument — called a Tele-Photo Transmitter — that concentrates your thoughts, and sends them like a streaking bullet to their destination!

OTHERS OBEY SILENT COMMANDS! Writing of the success of this method, one user reports the following experience:

"I willed her to pick up and eat a biscuit from a plate in a corner of the room. She did so. I willed her to shake hands with her mother. She rushed to her mother and stroked her hands . . .

"I willed her to nod. She stood still and bent her head. I willed her to clap her hands, play a note on the piano, write her name, all of which she did."

"No one can escape the power of this method," says Mr. Dubin. "Everybody — high or low, ignorant or wise — all are subject to its spell! And unless the person is told what's being done, he will think the thoughts are his own!"

HEARS THE THOUGHTS OF OTHERS! Experimenting further with the Tele-Photo Transmitter, Reese P. Dubin soon found that he could

"tune in" and HEAR the unspoken thoughts of others. He says, "At first, these hearing impressions startled me, and I took them for actual speech, until I realized that people don't usually say such things aloud! And their lips remained closed..."

SEES BEYOND WALLS, AND OVER GREAT DISTANCES! Then he discovered he could pick up actual sights, from behind walls and over great distances! And when he "tuned in" he could see actual living scenes before him—as clear as the picture on a television screen!

MAKES WOMAN APPEAR — SEEMINGLY OUT OF THIN AIR! With mounting excitement, Reese P. Dubin launched one of the most exciting experiments in the history of psychic research. He wanted to see if the Tele-Photo Transmitter could bring him an actual material object! He chose, for this experiment, the seemingly impossible: an actual living person!

He simply focused the Tele-Photo Transmitter, by dialing the object of his desire. In a flash the door burst open, and there — standing before him, as real as life — was his long-lost cousin!

He stared and rubbed his eyes, and looked again! There — smiling, with arms outstretched in greeting — stood living proof of the most astounding discovery of the Century!

Dial Any Treasure!

You'll see how to use the Tele-Photo Transmitter, to summon your desires. This special instrument — your mental equipment — requires no wires, and no electricity. "Yet," says Mr. Dubin, "it can teleport desires, swiftly from the invisible world."

When you dial your desire—whether for riches, love, or secret knowledge—you capture its invisible, photoplasmic form, at which point "it starts to materialize!" says Dr. Dubin.

"Telecult Power can work seeming miracles in your life," says Mr. Dubin. "With it, it is possible to dial any desire — called a Photo-Form — then sit back, relax, and watch this powerful secret go to work!"

"Instantly Your Life Is Changed!"

With this secret, the mightiest force in the Universe is at your command! "Simply ask for anything you want," says Mr. Dubin, "whether it be riches, love, fine possessions, power, friends, or secret knowledge!"

Suppose you had dialed Photo-Form #2 for jewels, for example. That's what Margaret C. did, in an actual example Mr. Dubin tells you about. Rich, glittering diamonds and jewels literally appeared at her feet: a pair of gold earrings, which she found that morning . . . a surprise gift of a pearl necklace, and matching silver bracelets . . . a beautiful platinum ring set with emeralds and diamonds, dropped on her front lawn!

"Almost overnight," says Mr. Dubin, "it can start to multiply riches, bring romance and love . . . draw favors, gifts, new friends . . . or anything else asked for! It isn't necessary for you to understand why. What is important is that it has already worked for many others . . . men and women in all walks of life . . . worked every time . . . and it will work for you, too!"

Brings A Pocket Full Of Money!

You'll see how Jerry D. used this method. He was broke a week before payday. All he did, he says, was to dial Photo-Form #1. Suddenly he felt a bulge in his pocket. Lo and behold! He took out a roll of money . . . easily enough to tide him over . . . What made him discover this forgotten cash?

Wins A Fortune

Armand H. reportedly used this power to actually "break the bank" at Monte Carlo. Using Telecult Power, he could forecast the run of the bobbing roulette ball . . . and tell roughly nine times out of ten whether the wheel would come up red or black, and almost every night the exact winning number. After a week—Armand H. had



a fortune in his bank account—and spent the rest of his life helping others!

Brings Mate Without Asking!

Mrs. Conrad B. reports that she was tired of "pursuing" her husband, as she called it. She wanted him to voluntarily do the things she longed for, take her places, show affection. But he hadn't looked at her in years. He would fall asleep immediately after supper, or watched the ball games, or read the papers. Secretly Mrs. B. decided to try this method. She dialed Photo-Form #8 for Love! Instantly, her husband's attitude changed from boredom to interest and enthusiasm. And from that day forward, he showered her with kindness and affection! It was like a miracle come true!

The Power Of This Method!

There are so many personal experiences which I could recount, stories of healing, wealth, and happiness with this secret, that I find myself wanting to tell all of them at once. Here are just a few . . .

• REGAINS HAIR GROWTH! You'll see how a man had tension headaches so severe they were squeezing the hair out of his head. He tried this method, and his headaches vanished—and his hair resumed a luxuriant growth!

• ROLLS DICE 50 TIMES WITHOUT MISSING ONCE! As reported on TV, you'll see how a man used this power to roll the dice 50 times, without missing once, and—for the first time in the history of Las Vegas—walk away with \$500,000!

• DISSOLVES ALE EVIL! You'll see how this amazing secret revealed to Lawrence M. the people who were trying to make him look silly at work—actually revealed their secret thoughts—made them confess and apologize!

If TELECULT POWER can do all this for others, what riches, what rewards, what amazing results can it also bring to you?

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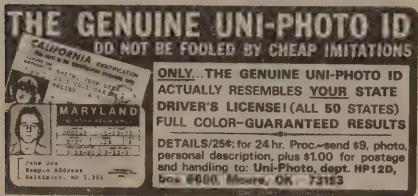
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DON'T MISUNDERSTAND ME

(As recorded by Rossington Collins Band)

A. COLLINS
B. HARWOOD
D. KRANTZ

Oh well I know where you're goin'
I see where you've been
Don't you know by now
You've gotta take life on the chin
Still you sit and wonder
Why the past is gone
Baby you'll go under if you don't
carry on.

Don't misunderstand me
I realize it ain't easy to take
But you've been hidin'
And I've been ridin' like the wind
To find you.

I don't need no promises
Just tell me the truth
Mister keep it honest
That's all I ask of you
Don't be second guessin'
'Bout where you want to be

Baby count your blessings
'Cause you won't find one like me.

Don't misunderstand me
I realize it ain't easy to take
But you've been hidin'
I've been ridin' like the wind
To find you.

Well now lady get your dress on
Grab them fancy shoes
Honey I'm ready and waitin' on you
Time is surely wastin'
We've so much to do
We're both too smart to be fakin'.

And I know it doesn't matter
Which road we take
Or if it's your way or my way
Well now lady let me tell you
What we're gonna do
We're gonna ride every highway.

Don't misunderstand me
Babe I realize it ain't easy to take
But you've been hidin'
And I've been ridin' like the wind
To find you
To find you
To find you
To find you.

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I TOUCHED A DREAM

(As recorded by The Dells)

EUGENE RECORD

Hey how are you doing
Really good to see you, you know
Well I'm doing alright I guess
Still trying to do my thing
Oh you've been away
Oh I see

Well I just got back in town myself
you know

You know there's something's been
on my mind for a long time
But I just couldn't tell anybody
Because they would have thought I
wasn't wrapped too tight you know
Well look here, If you got a minute

Let me tell you a little story
About what I finally realized
After the hurt and pain was gone
And the tears were gone from my
eyes.

Since you left
Life don't mean a thing
I see the moon and see the sunrise
But there's nothing in between.

Sorry is the word
Oh but fool is what I really mean
Cause when I touched you girl
I touched a queen

I touched a dream.

All I do is dream of fantasies
Secret thoughts of love
Secrets of you and me
And when we made love.

Someone unreal would have to take
your place
For without your love
My life is such a waste.

I feel so bad
Cause once the dream was so real
And pride won't let me hide
The way it feels to touch a dream.

To touch a dream
Strange as it seems
To touch a dream
Strange as it seems.

Since you left
Life's been kind of mean
Tried another love affair
But I couldn't feel a thing.

Give me back the feelin'
Take this numbness from my heart
And give these hands of mine
another chance
One more chance
To touch a dream.
(Repeat chorus)

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BOULEVARD

(As recorded by Jackson Browne)

JACKSON BROWNE

Down on the Boulevard they take it hard

They look at life with such disregard

They say it can't be won

The way the game is run

But if you choose to stay

You wind up playing anyway

It's okay.

The kid's in shock up and down the block

The folks are home playing Beat The Clock

Down at The Golden Cup

They set the young ones up

Under the neon light

Selling day for night

It's alright.

Nobody rides for free

Nobody gets it like they want it to be

Nobody hands you any guarantee

(Nobody)

No nobody baby.

The hearts are hard and the times are tough

Down on the Boulevard the night's enough

And the time passes slow
Between the store front shadows and the street light's glow

Ev'rybody walks right by like they're safe or something

They don't know

Nobody knows you

Nobody owes you nothin'

Nobody shows you what they're thinkin'

(Nobody).

Hey hey baby

Got to watch the street and keep your feet and be on guard

(Make it pay, baby)

It's only time on the Boulevard

It's like this.

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TREASURE

(As recorded by Brothers Johnson)

ROD TEMPERTON

Moonlight will never be cold
As long as I have you to hold
And if I'm away from your side
You know that I'll miss you from morning till night

Girl I treasure each moment you're away

Treasure that good thing we share
Just one little smile is more than enough to give me the pleasure
That comes with the treasure of love.

Don't own a house on the hill
I ain't got a boat in a bay
But I know with you in my arms
I'm holding a diamond that shines every day

Girl I treasure each moment you're near

Treasure the love

That good thing we share
And I ain't afraid to tell anyone
That I need your magic to keep my love strong

Girl I treasure each moment you're near

Treasure that love

Treasure that good love we share.

And I'll never need no dreams in my life

'Cause you made them all come true

And now life's a pleasure

'Cause I found a treasure in you.

ME MYSELF I

(As recorded by Joan Armatrading)

JOAN ARMATRADING

I sit here by myself
And you know I love it
You know I don't want someone
To come pay a visit
I wanna be by myself
I came in this world alone
Me myself I.

I want to go to China
And to see Japan
I'd like to sail the oceans
Before the seas run dry
I wanna go by myself
I've just room enough for one
Me myself I.

I wanna be a big shot
And have ninety cars
I wanna have a boyfriend
And a girl for laughs
But only on Saturday
Six days to be alone
With me myself I
Me myself and I
Just me myself I.

Don't want to be the bad guy
Don't want to make a soul cry
It's not that I love myself
I just don't want company
Except me myself I
Me myself and I
Just me myself I.

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With REVERSE CALORIES in Speed Reducing Foods

MEN & WOMEN SHED UP TO 20 POUNDS IN A WEEK—50 POUNDS IN A MONTH!

Simply mix them with your favorite fattening foods like French fries, ice cream, cookies, even beer — and you can lose more than you've eaten! — says Rex Adams

How would you like to shed up to TWO POUNDS OR MORE A DAY? Impossible? Perhaps. But with the startling discovery of REVERSE CALORIES—the more you eat the more you LOSE!

Over four decades ago, a medical doctor made a little-known discovery—a discovery that in certain foods REVERSE CALORIES actually take weight from the body!

These foods destroy fat, he found, and neutralize the effects of fattening foods—to help people shed up to 2 pounds or more daily, REVERSE CALORIES, he found, permit you to eat many seemingly forbidden foods, and lose weight safely!

REVERSE CALORIES BURN FAT!

Spectacular weight-loss occurred! Men and women shed up to TWO POUNDS OR MORE A DAY with the amazing discovery of REVERSE CALORIES in speed reducing foods—foods that permit you to EAT FATTENING FOODS like ice cream, cake, sweet snacks galore, and never worry about gaining!

WEIGHT TUMBLES OFF IN RECORD SPEED!

You must eat large amounts of speed reducing foods, to lose weight quickly said this doctor. And what foods they are! You eat to satisfy your taste as well as your hunger! You dine regularly, and even though you eat THREE POUNDS of food a day—the weight tumbles off you in record speed!

THIS IS DUE TO REVERSE CALORIES in Speed Reducing Foods! These foods have a MINUS value calorically! They are so difficult to burn, your body must burn its own fat to digest them! You LOSE calories! You LOSE MORE THAN YOU'VE EATEN! These foods literally burn fat!

And they do it faster and more effectively than starvation! When this doctor put a 240 pound woman on a starvation diet (no food), she lost only 4 pounds in a week! But when he

switched her to speed reducing foods, she lost at the rate of nearly TWO POUNDS A DAY!

GO AHEAD AND EAT FOODS YOU LOVE!

Speed Reducing Foods with REVERSE CALORIES destroy fat and neutralize the effect of fattening foods! Simply by mixing them with your favorite fattening foods, like French fries, ice cream, cookies, even beer, you can lose more than you've eaten!!

"I can enjoy bread, potatoes, or a piece of chocolate cream cake a la mode if I so desire," said this doctor, who lost 30 pounds with this method. By mixing them with Speed Reducing Foods, said this expert: "Not only have I failed to add calories to my score, I have actually trimmed some off."

To show you how Speed Reducing Foods can be mixed with fattening foods, and still produce quick weight loss, one man was able to eat bread, potato and wine with Speed Reducing Foods, and lose 20 pounds in 12 days!

R.D. said he'd rather starve than eat "diet" foods—and he meant it. He'd been starving on "one glorious meal a day" for a month, lost 15 pounds, and gained half of it back the first time he ate normally. But then he heard that Speed Reducing Foods destroy fat 3 times faster than starvation!

And some were actually "forbidden foods" he thought were fattening! He immediately tried them. Result: 30 pounds gone in 2½ weeks!

YOU SEE IMMEDIATE RESULTS!

It's satisfying and encouraging to see your weight drop rapidly each day. That is the essential fact in this revolutionary speed reducing diet. You lose pounds and inches FAST, FAST, FAST! The reason it will—it must—work for you, no matter how many times you failed till now is simple. You see immediate results!

• SPEED REDUCING FOODS DESTROY HARD-TO-MELT FAT! Hundreds reported that their "spare tire" and extra chins



had obligingly disappeared! These foods prevent water-weight gain, too! Jowls that wobble and wobble, hips that billow and surge, abdomens that undulate soon become firm—watch and see—said this doctor! In addition, he said, you lose pounds without exercise! "I'll take the food way to slimness . . . it's easy to dissolve that extra fat with foods," he said. "It's no-cook cooking all the way, in most cases—no muss, no fuss or bother! You can eat out—with over 100 foods to choose from—and take the menu in stride!

• SOMETHING TO LOOK FORWARD TO EACH DAY! For example, on conventional diets, it takes so long, the foods are so bland, and there's nothing to look forward to at mealtime for such a long time, you are soon easily discouraged. But on the Speed Reducing Diet, you eat to satisfy your taste as well as your hunger. You dine regularly, and even though you eat 3 pounds of food a day—the weight tumbles off you in record speed!

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THE ROYAL MILE (Sweet Darlin')

(As recorded by Gerry Rafferty)

GERRY RAFFERTY

I remember the sound of the passing train
As it rolled through the night in the pouring rain
And the touch of her hand
And the way she said goodbye.

And we walked in the sun down the royal mile
Saw the light in her eye even when she smiled
And she cried in the night
And I heard her say, "don't go."

What can I do sweet darlin'
I don't want to go away
Lookin' at you sweet darlin'
I know I want to stay
What can I do sweet darlin'.

In the light of the day I was rollin' home
I was thinking of you waiting on your own

And I wanted to call
But then something said oh no.

Yeah but now it's a dream with some memories
But I'll never forget what you gave to me
I was lost and alone
But you made me feel o.k.

What can I do sweet darlin'
I don't want to go away
Lookin' at you sweet darlin'
I know I want to stay
What can I do sweet darlin'.

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HOT ROD HEARTS

(As recorded by Robbie Dupree)

STEPHEN GEYER
BILL LA BOUNTY

Ten miles east of the highway
Hot sparks burnin' the night away
Two lips touchin' together
Cheek to cheek, sweatshirt to sweater.

Young love, born in a back seat
Two hearts pound out a backbeat
Headlights, somebody's comin'
Got to move, keep on a-runnin'
With the hot rod hearts
Out on the boulevard tonight
Here come those hungry sharks
Up from the bottom for another bite.

Schoolgirl brushes her hair back
Blue jeans can't hide the bare facts
Bad boy knows where to find her

Runs the light, sneaks up behind her.

True believers livin' on the borderline

They're just dreamers killin' time
(They're just killin' time)
Killin' time, killin' time
(They're just killin' time)
Out on the borderline
Times are hard)

Times are hard for those hot rod hearts

Out on the boulevard tonight
Here come those hungry sharks
Up from the bottom for another bite
Girl with the hot rod hearts tonight
Girl with the hot rod hearts tonight
Keep runnin' with the hot rod hearts
Out on the boulevard tonight.

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Standing in my own way
And nowhere to run.

Waited so long it feels like a lifetime
And looking up just seemed so far away
Between these walls, I live on the bottom line
It's just enough to get me through the day.

(Repeat chorus)

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COMFORTABLY NUMB

(As recorded by Pink Floyd)

DAVID GILMOUR
ROGER WATERS

Hello!
Is there anybody in there?
Just nod if you can hear me
Is there anyone at home?
Come on, come on now
I hear you're feeling down
I can ease your pain and get you on
your feet again
Relax, I'll need some information
first

Just the basic facts

Can you show me where it hurts?
There is no pain, you are receding.

A distant ship smoke on the horizon
You are only coming through in waves

Your lips move but I can't hear what
you're saying

When I was a child I had a fever
My hands felt just like two balloons
Now I've got that feeling once again
I can't explain, you would not understand

This is not how I am
I have become comfortably numb
I, I, I have become comfort' bly
numb.

Ok, ok, ok just a little pinprick
There'll be no more aaah!
But you may feel a little sick
Can you stand up?
I do believe it's working, good!
That'll keep you going through the show

Come on, it's time to go
There is no pain, you are receding.

A distant ship smoke on the horizon
You are only coming through in waves

Your lips move but I can't hear what
you're saying

When I was a child, I caught a
fleeting glimpse

Out of the corner of my eye
I turned to look but it was gone
I cannot put my finger on it now
The child is grown, the dream is
gone
And I have become comfort' bly
numb.

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UNDER THE GUN

(As recorded by Poco)

PAUL COTTON

Now and then you see me fallin'
Way behind the things I need to do
Don't you believe I've missed my calling
I'm just the one to play the fool.

Under the gun, under the gun
I'm down and crawlin' like I've never done
Under the gun, under the gun

Standing in my own way
And nowhere to run.

Waited so long it feels like a lifetime
And looking up just seemed so far away
Between these walls, I live on the bottom line
It's just enough to get me through the day.

(Repeat chorus)

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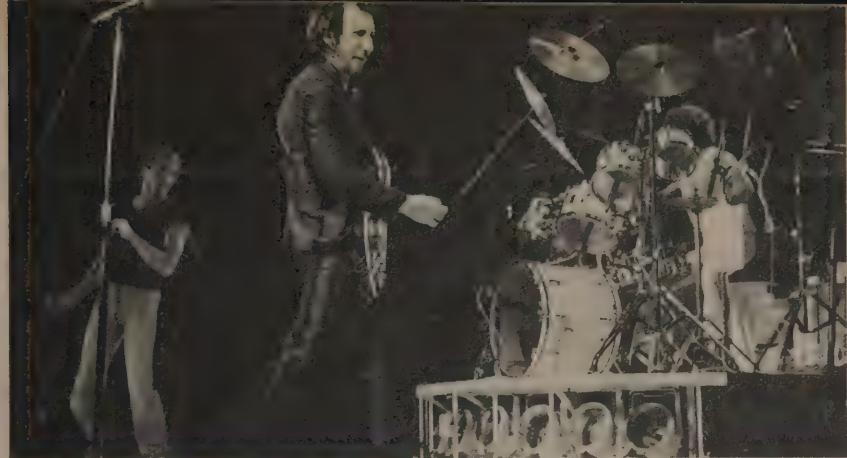
TOWNSHEND

(Continued from page 39)

PT: I do, I really do. I accept the limitations that exist, and I accept the limitations that the past has created, but I don't feel that they weigh me down in the way that they did. I used to feel that I was carrying it, whereas now I feel I can use it in a sense, not always to advantage and not always to complete detachment, but at least it doesn't upset me anymore, and I feel adjusted to it. I just feel, if we've got a truckload of crap to carry around then the hell with it, we'll carry the truckload of crap. You know, people carry a truckload of crap all their lives, why not just carry it around. It's only what you are and what you've become, what you've been — and in a way, rock is still so young, so in a way, it's important that anybody who is going through the early part of another sort of hump should say not that 'we've got the courage to go on', but instead — 'let's just jump in and see what happens'. And you've got to fall the right way, otherwise, you can only die laughing. That's what The Who are doing, we're dying laughing, ha-ha.

LR: What are your plans at the moment? You said you're living day to day...

PT: It's true, aside from the album coming out next year, maybe, we actually haven't



Lynn Goldsmith

"I used to really believe, as did Keith himself, that he was superhuman. I always thought he would live forever, and I really believed it, and I believed that he could do anything and he would outlive me."

any plans at all. Not plans as such. There's a couple of things we'd like to do — we'd like to play Japan and Australia, we'd like to finally crack Britain. Ha-ha, we'd like to finally get a Number One single.

LR: Haven't you ever?

PT: Not in all three trade papers.

LR: About Keith Moon...

PT: Well, it's weird, sometimes the strongest don't necessarily always survive. I used

to really believe, as did Keith himself, that he was superhuman. I always thought he would live forever, and I really believed it, and I believed that he could do anything and he would outlive me. And I bet you that Mick (Jagger) believes that exact same thing about Keith (Richards), but you can't pin anybody down. You just have to do your job and hope for the best. And you mustn't ever tempt fate. Ever. □



"Aside from the album coming out next year, maybe, we actually haven't any plans at all. Not plans as such. There's a couple of things we'd like to do..."

ROCK & ROLL HOTLINE

FIREFALL FIRES UP

Firefall's vocalist/guitarist Rick Roberts enjoys having a group and solo career (he's planning to record another solo album as soon as time permits) because they offer different rewards.

"Being a soloist gives you total control over what the music sounds like," he said, "but unfortunately you don't have as many options because it's just you and one instrument. If you're leading a band, if you have a backup group, you have more options musically but they're not always within your control."

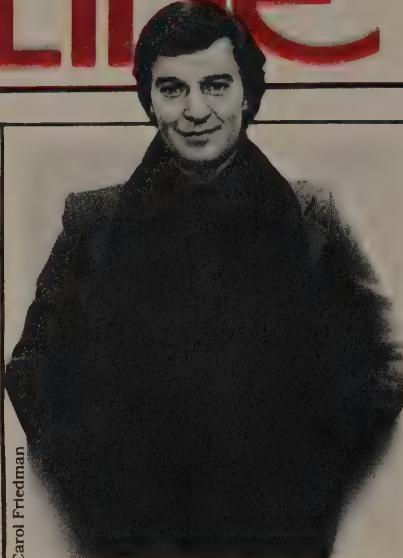
"So it's six of one, half-dozen of the other."

As to his writing career, Roberts admits, "I don't knock 'em out, but I am prolific. I've been told that I am real prolific. Gosh, I have so much music inside of me I've just got to get it out," he adds with a laugh.

Roberts, by the way, is more or less the leader of the group, in fact, that band started out being called Rick Roberts And Firefall. As to the actual word firefall, Rick remembers how it came about: "In Yosemite, Pennsylvania in the summer this river bed would get dry in the summertime. So every night at sunset they would build a bonfire out of logs up at the top of the cliff and then bulldoze it over. It would literally make a firefall — there's a picture of the firefall in action on the sleeve of our third album. So the band started out being Rick Roberts And Firefall, the reference was really subconscious. I liked the word and I knew it was something. I couldn't think what, and then I realized where it had come from."



"Gosh, I have so much music inside of me I've just got to get it out," laughed Rick Roberts.



Carol Friedman

"In a sense we're working toward freedom, but the word freedom is very very ambiguous itself."

MC LAUGHLIN LOOKS FOR FREEDOM

"I'm spending more and more time in Europe, in Paris, but I've been coming here, keeping contact," says John McLaughlin about his current career. "The less and less I play in America the more I play out of America, it seems."

"The music scene in America is not particularly fruitful for me. I mean, there are a number of people here who listen to the material that I do, which I'm very happy for, but since I choose to follow my own way, that factor in itself, coupled with the fact of the American music scene at the moment, well, it adds up to quite sporadic appearances."

McLaughlin still keeps the spiritual influences in his music. "They haven't really altered so far as for me the music of the spirit," he says, "and the reason why people enjoy making music is because it touches their spirit. So one could say that there's a kind of special communion that takes place in good music, real music, towards which I strive."

"In a sense we're working toward freedom, but the word freedom is very very ambiguous itself. It implies freedom from something, and so what is it that I, let's say, as a musician, want to be free from. The answer is finally that I want to be free from my own inabilities and my own incapacities. That implies that I have to be perfectly disciplined. So one could say that perfect freedom is equivalent to perfect discipline. And I'm neither," he laughs, adding, "But the ideal is what is the center of my life. The dream of beauty, and perfection, and eloquence, and elegance."

ROBINSON'S MYSTERIES AMAZE DEVO

An air of mystery descended over Central Park as master magician Richard Robinson conjured up uncanny illusions when 'Robinson's Mysteries' appeared with Devo at The Dr. Pepper Central Park Music Festival. Robinson and his demonic helpers presented highlights from their full evening mystery show at the sold-out concert.

"Devo are certainly known for their theatrical approach to rock, and we were pleased they wanted to make their New York appearance into a true evening of illusion," said Robinson. "We've performed at The Palladium, CBGB's, The Paradise Theater, and other places with artists like Todd Rundgren and David Johansen, and we delight in confounding the senses of rock audiences on a visual level."

'Robinson's Mysteries' stars Robinson, Jane Wymore, Ellen Lebowitz, and the ghost of Harry Houdini. The hallucinations they create with magic, mindreading, and illusion were seen recently on NBC TV's 'Rock Concert'. Joining the show for the guest spot with Devo was Lenny Kaye, guitarist of The Patti Smith Group, who provided lead guitar energies that were mixed with the mystery show's weird synthesized soundtrack.



Bob Gruen

The cast of *Robinson's Mysteries* create their mysterious atmospheres at the Devo concert. From left are Jane Wymore, Richard Robinson, and Ellen Lebowitz.



Neal Preston
Touch down, and the band de-planes.



Lynn Goldsmith, Inc.

Set the controls for the Heart of the sun, Ann (left) and Nancy Wilson are ready to take off.



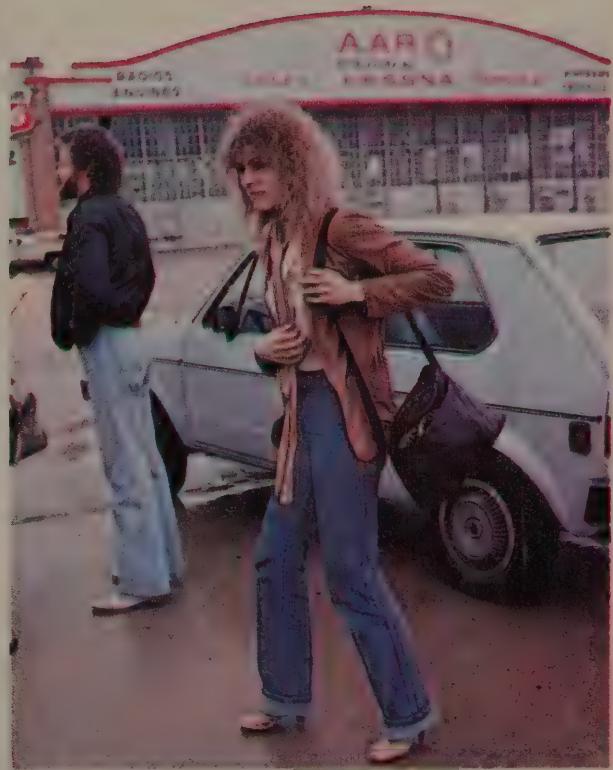
Neal Preston

Nancy relaxes in the luxurious cabin on the Heart plane.



Neal Preston

Howard Leese tests the force of gravity as Nancy and her dog observe.



Nancy heads for the waiting cars to drive to the gig from the airport.



The boys are pleased with 'Dream Police', released in October of 79, and with the fact that by the end of 79 they've sold nearly five million albums. Now comes 1980 with even more records on the charts and time to work on the next album.



Bun E. Carlos, balances out the Cheap Trick personalities. The band's second album, 'In Color', was released at the end of 1977. At that time their first single to get on the charts gave them media attention. It was 'I Want You To Want Me'.

Jim Houghton

Live at the Budokan starts to produce gold records around the world as 1979 becomes Cheap Trick's first platinum year.



Double take of Tom Petersson. Tom and the rest of the band recorded their first album, 'Cheap Trick' in late 1976 and early 77 for release at the beginning of 77.



Backstage before the show, getting in pyschic shape to go on. In October of 1978 the band recorded 'Dream Police' in LA, little knowing the album wouldn't see the airwaves for a year.

Rick and Pete discuss the ins and outs of rock and roll at the Who-Cheap Trick show in August of 79.

Art Maillet

CHEAP TRICK: WORDS AND PICTURES

During a New York date at the Bottom Line, the band teaches Andy Warhol a few guitar licks.





Bob Allford

In February of 1979 the band headed for Europe for dates that included a memorable night at the Hammersmith Odeon when Roy Wood and Dave Edmunds joined them onstage.



Jim Houghton

In 1978 the band made their first tour of the Orient. Arriving in Tokyo on April 22.



Douglas Kirkland

Rick Nielsen always knows when the surfs up. Rick says that the band was working three hundred nights a year in the mid-1970's before they recorded their first album.



Bob Allford

Candy Gotschol

In the summer of 1979 their 'Live At the Budokan' lp became such a hit as an import from Japan that the record company decided to release it in the U.S., holding up the release of 'Dream Police'.



The voice of Cheap Trick: Robin Zander, with a vocal style that perfectly matches the music. Robin and the rest of the band honed their talents from 1974 when the band was formed to 1976 when they signed their recording contract.

Party all night with Ted Nugent? Not really, because the band is heading in August of 79 for England to play the Redding Festival and then do a date with The Who in Germany.

Back in Japan for their second tour in March of 1979, Rick poses with a pic for a pic before the show.

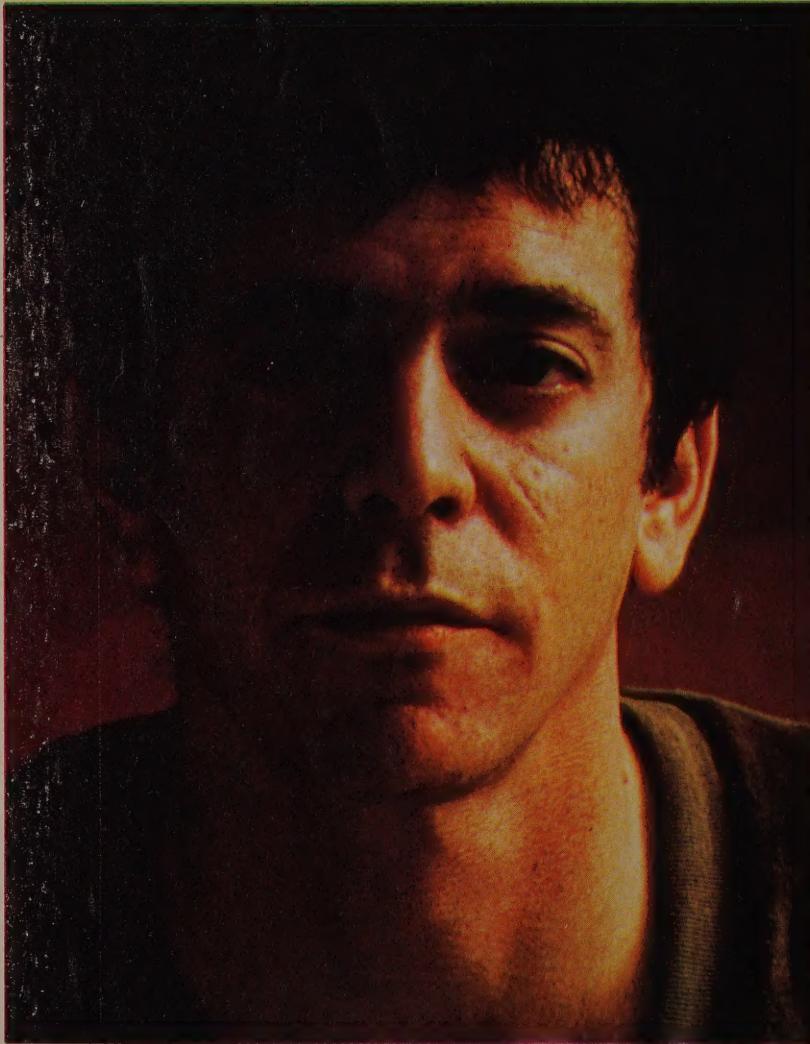


ROCK & ROLL HOTLINE

LOU REED'S PUBLIC GROWTH

"During the last shows I did at the Bottom Line, Garland Jeffreys and I were in the dressing room, talking about different times in the past, and diaries, and he asked me if I kept a diary," recalls Lou Reed in talking about his latest album. "I said no, but that I could look back at any of my old albums and remember what I had done at that time. I said it was like growing up in public, and he made sure I wrote that down, because he thought that was the title."

And so it is, 'Growing Up In Public', being Lou's latest contribution to the state of the rock & roll art. Speaking of artistic endeavors, Lou's latest fascination is pinball. While on his current tour, he's checking out pinball rooms across the country. "I got all my information about the best places in each city before I left," sez Lou. "And I got the highest score I've heard of on the Rolling Stones game — 29,180,880. It's actually a pretty easy game, but I was there two hours getting my twenty nine million." Lou's dream is to join Elton, Kiss, and Ted Nugent with the Lou Reed pinball machine. But so far he's gotten turned down by the pinball manufacturers as not being 'family material'. Heck, we think a 'Walk On The Wild Side' pinball machine would be the perfect family entertainment for an evening out, except maybe for bowling.

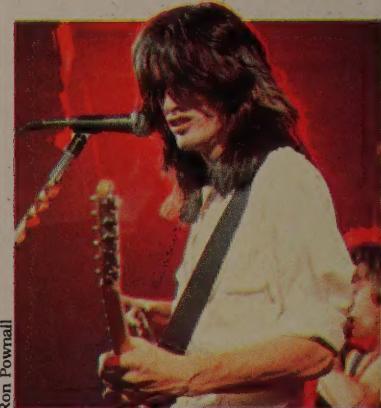


"I got the highest score I've heard of on the Rolling Stones game — 29,180,880."

PERRY'S UPCOMING PROJECT

Now that Joe Perry's firmly set on his own career and The Joe Perry Project has made a dent in the charts with their first album, plans are underway for more activities. After a string of club and concert dates, including an appearance at The Palladium in New York, Perry and his band took a few days off to rest from that four month national tour, and then headed out on the road again for six weeks as special guest stars with Heart on Heart's current tour.

In between dates and then after the Heart shows, Perry and band will be in the studio recording tracks for the second Perry Project album. The lp should be released before Christmas and as we go to press the title of the album is 'Soldier Of Fortune'.



Ron Pownall

Perry and band will record their second album, scheduled for release before Christmas...

STOP LISTEN AND LOOK

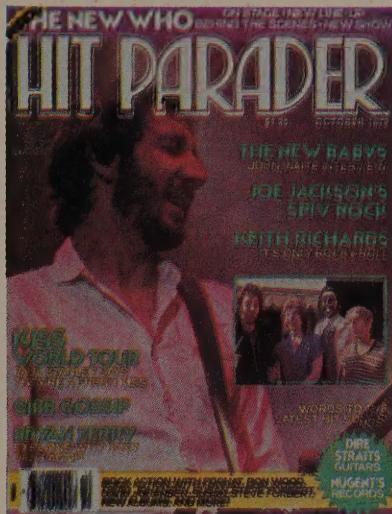
"Today's contemporary music audience wants to hear and see their favorite artists," say Barbara Lackey, Robert Boykin, and Charles Libin, the trio having recently founded 'Hurrah Video Music' a production company to make rock video tapes. Hurrah, the club, has been in the forefront of incorporating video tapes with music for those who go there to dance, look, and listen. Now they've decided to start making tapes as well as show them. "Hurrah Video Music," they say, "will instantly capture the developments of this new rock 'n' roll era on video." To do this, they've expanded the technical side of Hurrah, the club, so that it is fast becoming a full production studio facility. With the equipment and talent readily available at the club, a booking at Hurrah now offers the twofold advantage of a concert performance and professionally produced video in one package. Performance tapes completed to date include rock videos of Lene Lovich, Dirty Looks, The Cure, Suicide, and Gang Of Four. The most recent production is a thirty minute program called 'The Plastics Live At Hurrah' which will be shown on Japanese television.

HIT PARADER

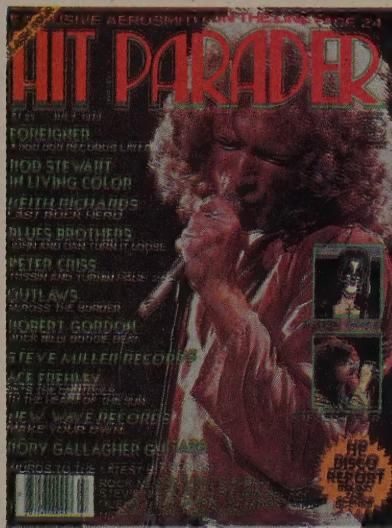
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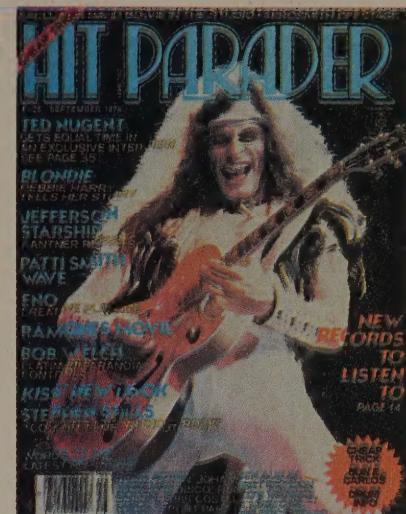
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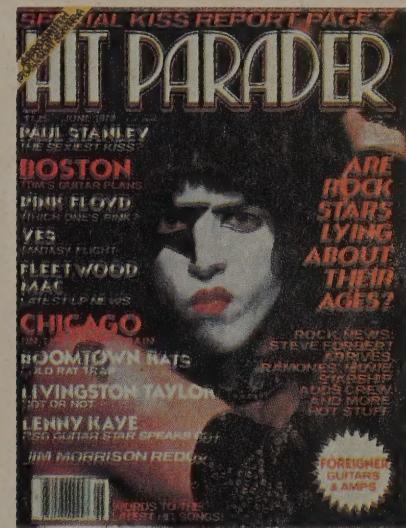
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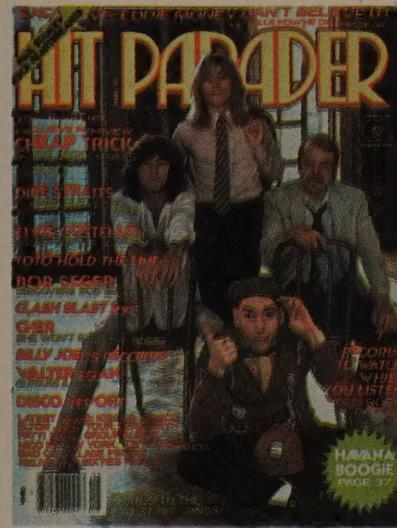
July 79



September 79



June 79



August 79

December, 1979

Kansas' Rock And Roll Destiny
Hit Parader Interview: Peter Frampton Part II
Wings — New Album, New Band
Aerosmith 80
The Cheap Trick Story

January, 1980

Kiss Rock Madison Square Garden
Led Zeppelin — On Location In England
Nick Lowe's Opinion Of Rock
Blue Oyster Cult Step Through The Looking Glass
In Style With David Johansen

February, 1980

Robert Palmer's Secrets
On The Road With Kiss
Queen — Live Killers On Tour
The Cars Speak Up For Rock And Roll
Hit Parader Interview: Discovering ELO
Charlie Daniels Talks About His Music

March, 1980

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Why Do The Critics Hate The Knack?
The Who And The Mod Movement
Led Zep Remain Unchallenged
Eagles — The Long Run

April, 1980

Debbie Harry Dreams
Fleetwood Mac Tell New York About Tusk
Cheap Trick — Rick Nielsen Gets Up Before Noon
An Inside Look At Journey's New Line-Up
Steve Forbert Explains Where He's At Now

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